

vogue

incorporating Vanity Fair



Southern Fashions :: January 1, 1937 :: Price 35 cents ::

Cannon Now Offers PERCALE SHEETS *almost at the cost of muslin!*



**BEST VALUES
AS USUAL DURING
WHITE-SALES**



OF COURSE, you know the distinction, the elegance of percale sheets—their freshness and smoothness and wonderful luxury. And, you may know that Cannon's percale sheets are the wisest of wise buys, always . . . that the Cannon name is your promise and proof of higher quality at lower cost.

Then, here's your Shopping News-of-the-Month: The stores now are selling Cannon's percale sheets almost at the cost of muslin! Look up

the new leader, today—Cannon's "Utility Percale." A sheet made of selected cotton, far finer in weave than top-grade muslin (having 25% more threads to the inch). Lighter in weight, therefore easy to handle and less costly to launder—yet strong, tough, long wearing. A true percale, at a blue-moon price.

In short—a first-time-in-history and a sure-win investment. . . . All you need to decide now is how many, and what sizes!

NOTE: ASK TO SEE CANNON SHEETS WITH REINFORCED HEMSTITCHING. PATENTED.

ORIGINAL. EXCLUSIVE. IMPROVED SERVICE. LENGTHENED WEAR. AT NO MORE THAN THE COST OF ORDINARY HEMSTITCHING.

Cannon makes THREE FIRST-CHOICE SHEETS: (1) "Cannon Finest Quality Percale," regularly selling at about \$2.50, the last word in sheet luxury . . .

(2) "Cannon Utility Percale," now about \$1.85, as discussed, and . . .

(3) "Cannon Muslin," about \$1.35, the best low-cost, long-service sheet. . . . Each one is the smartest buy in its class, at special prices during White Sales and at regular prices all year. Cannon Mills, Inc., New York City.

Cannon THE FIRST NAME IN TOWELS IS THE LAST WORD IN SHEETS

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

FIFTH AVENUE & 37TH STREET, NEW YORK



THE CENTURY PATTERN
A NEW FLATWARE SERVICE OF CLASSIC SIMPLICITY IN THE MODERN SPIRIT
FOURTEEN OTHER EXCLUSIVE PATTERNS
OF STERLING SILVER FLATWARE

1837 - 1937

FINE QUALITY AND GOOD VALUE

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

*R*enaissance of elegance... more than ever, famous couturiers turn to Fromm Silver Foxes for the superlative in lovely evening wraps. They insist upon the Silver Fox that has a PEDIGREE... the Fromm Silver Fox whose tiny medallion attached to the pelt certifies its ancestry. For dramatic nights, wear a wrap made entirely of Fromm PEDIGREED Silver Foxes... *bright-with-silver*. Fromm Bros., Inc., Hamburg, Wisconsin.



KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY. This medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.

FROMM

Bright with Silver
PEDIGREED FOXES

FEATURED BY FOREMOST
DESIGNERS—SOLD BY
THE FINEST STORES

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D E S I G N E D B Y B O N W I T T E L L E R , N E W Y O R K



HORST

LATITUDE 30° SOUTH—ever widening garlands of bougainvillea, palest pink shading into magenta, strung through a twilight of deep blue net. One of the romances from our Southern collection.

*in chiffon it's always Silk...because
Silk is the only fiber fine enough and strong
enough to weave into this lovely filmy fabric*



An evening gown of white silk chiffon with a colorful floral print

INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK



novices . . . but they know . . .

that their equipment is authentic, their ski clothes correct and comfortable. Never on skis before, but they put it up to Altman . . . And we, in turn, had already put the whole winter sports situation in the capable hands of the Dartmouth Co-operative Society, who selected and styled every bit of our ski equipment and men's ski clothes under the supervision of John Plane . . . and of Katharine Peckett, of Peckett's-on-Sugar Hill, one of America's foremost ski authorities, and stylist for our women's ski clothes.

ski shop for women—third floor

ski shop for men—sixth floor



● Without attempting to disavow the past leadership of European Hair Design—the new American Hair Design Institute seeks to consolidate the talents of native artists on the premise that the life, modes and manners of the American Woman demand a completely individual and American perception of hair design.

It is, therefore, with much pride that we present here the first joint creative effort of some of America's greatest artists in hair design—revealing two vital characteristics. One is the up-swing as the basic new movement in hair styling. The second is the typically American idea that beauty and practicality must go hand in hand. These new conceptions have been worked out with an eye to their wearability and to the elimination of fuss and bother in the care of the hair styles.

The Beauty Salons at the Stores listed below have joined with the American Hair Design Institute in furthering the ideal of "American Hair Styles for American Women."

© 1937 AMERICAN HAIR DESIGN INSTITUTE

L. S. Ayres & Co.....Indianapolis, Ind.
Bullock's, Inc.....Los Angeles, Cal.
Carson Pirie Scott & Co..Chicago, Ill.
Denver D. G. Co.....Denver, Colo.
Famous-Barr Company..St. Louis, Mo.
G. Fox & Co.....Hartford, Conn.
Franklin Simon & Co....Greenwich, Conn.
Franklin Simon & Co....New York, N. Y.
Higbee Co.....Cleveland, Ohio
Hochschild, Kohn & Co..Baltimore, Md.

D. H. Holmes Co., Ltd...New Orleans, La.
The J. L. Hudson Co....Detroit, Mich.
Kline'sKansas City, Mo.
Lansburgh's.....Washington, D. C.
Levy Bros. D. G. Co....Houston, Texas
Frederick Loeser & Co...Brooklyn, N. Y.
Lord & Taylor.....New York, N. Y.
B. Lowenstein & Bros....Memphis, Tenn.
The Edward Malley Co...New Haven, Conn.
The May Company.....Denver, Colo.
The May Company.....Cleveland, Ohio

James McCreery & Co....New York, N. Y.
The M. O'Neil Company..Akron, Ohio
The H. & S. Pogue Co....Cincinnati, Ohio
Scruggs, Vandervoort,
Barney D. G. Co.....St. Louis, Mo.
Sibley, Lindsay & Curr
CompanyRochester, N. Y.
Stern Bros.....New York, N. Y.
Stewart & Company....Baltimore, Md.
John W. Thomas Co....Minneapolis, Minn.
Volk Bros.....Dallas, Texas

THE SUNNINGDALE SUN SHOP... the heart of Marshall Field's resort collections, where, along with everything that's new and gay for your travels and your hours on the beach, we've assembled a superlative collection of those indispensable dresses that are the backbone of your wardrobe. Here, at the left, cobbler stitched imported linen in carrot with white, white with Manila brown, gray with beetroot. Sizes 12 to 20, \$49.75. At the right, a childish print cotton, buttoned to the throat, with a skirt that will make fashion news—just to the knees. In red and white or blue and white. Sizes 12 to 20, \$22.75. In the Sunningdale Sun Shop, Sixth Floor.



HORST

MARSHALL FIELD*and Company***CHICAGO**

"Acele"... ON THE AVENUES OF AMERICA

THE
"Fifth Avenue Type"
REG.

ACETATE RAYON YARN
WILSON & JEFFERSON
ACELE
OF LUXURY FASHIONS

SEE PAGE 102 FOR THE NAMES OF SOME OF THE FINE STORES WHERE THIS FASHION MAY BE OBTAINED

SAKS FIFTH AVENUE
NEW YORK CHICAGO



Louise Dahl-Wolfe

American Classic The two piece spectator sports dress but with a *difference*. Precise tailoring, dressmaker touches seldom lavished on this type of costume—in short, that extra dash of Saks Fifth Avenue which spells distinction. A new linen, soft to the touch, loosely woven and sheer for coolness. Both dresses are delicate tropic pink, pointed up with strong deep blue in buttons, scarf and hemstitching. In combinations of other shades, pale, vivid or dusky. 55.00. Exclusive at Saks Fifth Avenue, New York and Chicago.

BRITISH WALKERS



Superbly
styled in the British manner...
for those well-clad American
women who appreciate the
buoyant freedom and ease of
an entirely new and really
smart walking shoe.

From \$10.00 up

<i>Boston, Mass.</i>	Filene's	<i>St. Louis, Mo.</i>	Stix, Baer & Fuller
<i>Buffalo, N. Y.</i>	Wm. Eastwood & Son Co.	<i>Shreveport, La.</i>	Phelps Shoe Co., Ltd.
<i>Chicago, Illinois</i>	Marshall Field & Co.	<i>Oklahoma City, Okla.</i>	Kerr's
<i>Cleveland, Ohio</i>	The Halle Bros. Co.	<i>Rochester, N. Y.</i>	Wm. Eastwood & Son Co.
<i>Cedar Rapids, Iowa</i>	Bailey Boot Shop	<i>Greenville, S. C.</i>	Meyers-Arnold Co.
<i>Dallas, Texas</i>	Volk Bros. Co.	<i>San Antonio, Texas</i>	The Guarantee Shoe Co.
<i>Detroit, Michigan</i>	The J. L. Hudson Co.	<i>Scranton, Pa.</i>	Gownley's
<i>Denver, Colo.</i>	Neusteter's	<i>Beckley, W. Va.</i>	The Bootery
<i>Evanston, Illinois</i>	Marshall Field & Co.	<i>Plainfield, N. J.</i>	Van Arsdale's, Inc.
<i>Hartford, Conn.</i>	Manning-Armstrong	<i>Cincinnati, Ohio</i>	Potter Shoe Co.
<i>Miami, Fla.</i>	Sam Bailey Boot Shop	<i>Memphis, Tenn.</i>	Levy's Ladies Toggery
<i>Richmond, Va.</i>	Berry-Burk & Co., Inc.	<i>Utica, N. Y.</i>	Tector's
<i>Bluefield, W. Va.</i>	The Bootery	<i>Manitowoc, Wis.</i>	Koutnik & Schwartz
<i>Oak Park, Illinois</i>	Marshall Field & Co.	<i>Asheville, N. C.</i>	Edwin Burge, Inc.
<i>Newark, N. J.</i>	L. Bamberger & Co.	<i>Columbus, Ohio</i>	The Union Company
<i>Los Angeles, Calif.</i>	Gude's	<i>Lexington, Ky.</i>	S. Bassett & Sons
<i>Minneapolis, Minn.</i>	Napier's	<i>San Francisco, Calif.</i>	Sommer & Kaufmann
<i>Milwaukee, Wisconsin</i>	Caspari & Virmond Co.	<i>Syracuse, N. Y.</i>	Halgas Brothers
		<i>New York</i>	Franklin Simon & Co.



J. P. Smith Shoe Company
NEW YORK CHICAGO



PHOTOGRAPH BY NORMAN PARKINSON

COURT DRESSMAKER • SPORTSWEAR • MILLINERY

ANN TALBOT

35 • BERKELEY SQUARE • LONDON • W. 1

IN NEW YORK CITY

Exclusive with
RUSSEKS FIFTH AVENUE

Abilene, TexasCampbells
Akron, OhioThe A. Polsky Co.
Albany, N. Y.Flah & Co.
Allentown, Pa.The Adams Co.
Altoona, Pa.Simmonds
Asheville, N. C.Denton & Co.
Atlanta, Ga.Leon Frohsin Shop
Atlantic City, N. J.Smarte Shoppe
Auburn, N. Y.Kalet's
Augusta, Ga.Goldberg's
Augusta, Maine.....D. W. Adams Co.

Baltimore, Md.Bonwit Lennon & Co.
Beaumont, Texas..The Rosenthal D. G. Co.
Birmingham, Ala.Blach's
Boston, Mass.Peter L. Flynn Co.
Brockton, Mass.Storey & Co., Inc.
Buffalo, N. Y.L. L. Berger, Inc.
Burlington, Vt.
Abernethy Clarkson Wright Inc.

Camden, Ark.Froug Dept. Store
Charlotte, N. C. ...Brooks of Charlotte, Inc.
Chicago, Ill.Charles A. Stevens & Co.
Chillicothe, OhioNorvell's
Cincinnati, OhioJenny
Clarksburg, W. Va. ...Broida's Incorporated
Cleveland, Ohio.....The Higbee Co.
Columbus, Ga.Kiralty's
Columbus, Ohio.....Madison's, Inc.
Cumberland, Md.Lazarus, Inc.

Dayton, OhioTowne and Country, Inc.
Decatur, Ill. Stewarts Fields Apparel Section
Denver, Colorado The Denver Dry Goods Co.
Des Moines, Iowa.....Wolf's, Inc.
Detroit, Mich.Walter's, Inc.
Duluth, Minn.Oreck's

Enid, Okla.Klein's, Inc.
Evansville, Ind.Kaiser's

Fairmont, W. Va.The Jones Shops
Freeport, Ill.Hecht's
Fresno, Calif.Bruckner's

Gary, Ind.Hudson's, Inc.
Grand Rapids, Mich. ..Paul Steketee & Sons
Great Falls, Mont.Sullivan's, Inc.
Greensboro, N. C.Brownhill's
Greensburg, Pa.Pross Co.

Harrisburg, Pa. The Wm. B. Schleisner Store
Hazleton, Pa.Hymans
Hollywood, Calif. The Broadway Hollywood
Houston, Texas.....The Smart Shop

Indianapolis, Ind.H. P. Wasson & Co.
Ithaca, N. Y.The Parisian, Inc.

Kansas City, Mo.Harzfeld's
Knoxville, Tenn.Miller's

La Crosse, Wis.E. R. Barron Co.
Lancaster, OhioWiseman's
Lancaster, Pa.Hertzler
Lansing, Mich.The Style Shop
Lawrence, Mass.Bon Marche
Lewiston, Me.Ward Bros.
Lexington, Ky.Denton's
Lima, Ohio.....R. T. Gregg & Co.
Little Rock, Ark.The M. M. Cohn Co.
Louisville, Ky.Simmonds
Lovell, Mass.Cherry & Webb Co.

McKeesport, Pa.Katzman's
Madison, Wis.Simpson's of Madison
Manchester, N. H.Leavitt Store Corp.
Mason City, Ia.Damon's, Inc.

66

Fashion

BRITISH INSPIRED COATS AND SUITS . . . EXCLUSIVE



MARLBOROUGH

English homespun coat buttoned down the front with tiny silver buttons. The all over stitched revers are new \$35
The Hat . . . A postillion in felt with a crushed scarf-band \$7.50

Firsts⁹⁹

WITH LEADING STORES OF AMERICA



BELVEDERE

Three piece suit of Scottish slub tweed . . . with
a new baby swagger topcoat matching the
button-down-the-front jacket \$55
The Hat . . . A new bumper pill-box of "wool
straw" \$7.50

Meadville, Pa. The Crawford Store
Memphis, Tenn. Lowenstein's
Milwaukee, Wis. Bitker-Gerner
Monroe, La. Ruth Shops, Inc.
Morgantown, W. Va. . . . The Jones Shops

Nashville, Tenn. . . Rich, Schwartz & Joseph
Newark, N. J. The Hahne Co.
New Haven, Conn. Moline's
New London, Conn. . . Rockwell & Co., Inc.
Norfolk, Va. The House of Worth

Oak Park, Ill. Bramson, Inc.
Ogden, Utah. Fred N. Nye Co.
Oklahoma City, Okla.
Street's Ready-To-Wear

Parkersburg, W. Va. J. S. Broida
Peekskill, N. Y. . . . Windsor Dress Shoppe
Philadelphia, Pa. Dewees
Pine Bluff, Ark. Froug Dept. Store
Pittsburgh, Pa. Kaufmann's
Pittsfield, Mass. England Bros.
Portland, Maine Beckwith's
Portland, Oregon Lipman-Wolfe & Co.
Pottsville, Pa. Caster's
Providence, R. I. Cherry & Webb Co.

Raleigh, N. C. Jean's
Reading, Pa. Jeanette Dress Shop
Richmond, Va. Greentree's
Roanoke, Va. Lazarus, Inc.
Rochester, N. Y. Sibley, Lindsay & Curr Co.
Rutland, Vt. The Vogue Shop

Sacramento, Calif. Bon Marche
Saginaw, Mich. Paris Shop, Inc.
St. Louis, Mo. Kline's, Inc.
Salisbury, Md. Benjamin's
San Antonio, Texas Carl's
San Francisco, Calif. Livingston Bros.
San Jose, Calif. Appleton & Co.
Schenectady, N. Y.

Lady Lee and Evelyn Shops
Scranton, Pa. Cleland Simpson Co.
Seattle, Wash. Best's Apparel
Sharon, Pa. R. H. Garrick
Sioux Falls, S. D. Mory's
Spartanburg, S. C. The Aug. W. Smith Co.
Spokane, Wash. Alexander's
Springfield, Mass. Beverly Shoppe
Stamford, Conn. H. Frankel & Sons
Syracuse, N. Y. Flah & Co.

Terre Haute, Ind. . . . Silver Specialty Shop
Toledo, Ohio Stein's

Uniontown, Pa. Rosenbaum, Inc.
Utica, N. Y. Frank T. Howard Co.

Vicksburg, Miss. The Style Shop

Washington, D. C. . . . Frank R. Jelleff, Inc.
Waterbury, Conn. Worth's
Waterloo, Ia. Palace Clothiers
Wheeling, W. Va. Stone & Thomas
Williamsport, Pa. Brozman's
Wilkes Barre, Pa. Hollywood Apparel Shop
Wilmington, Del. . . . Arthur's Apparel Shop
Winston-Salem, N. C. . . . Wm. Robin Co.
Worcester, Mass. Richard Healy Co.

York, Pa. Bell's
Yonkers, N. Y. The Fashion Shop
Youngstown, Ohio
Chas. Livingston & Sons, Inc.

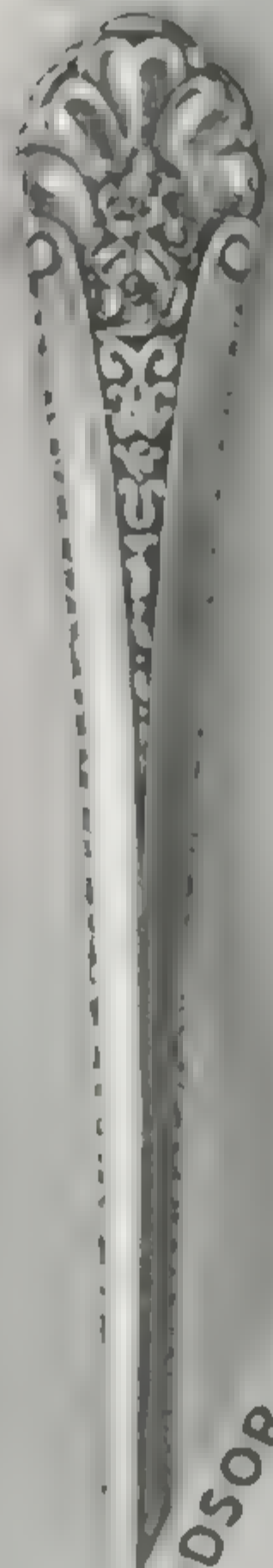
Hamilton, Ont., Canada The T. Eaton Co., Ltd.
Montreal, Que., Canada The T. Eaton Co., Ltd.
Ottawa, Canada A. J. Freiman, Ltd.
Toronto, Ont., Canada The T. Eaton Co., Ltd.
Winnipeg, Man., Canada
The T. Eaton Co., Ltd.

Write to your local store for the new twelve page "FASHION FIRSTS" Brochure

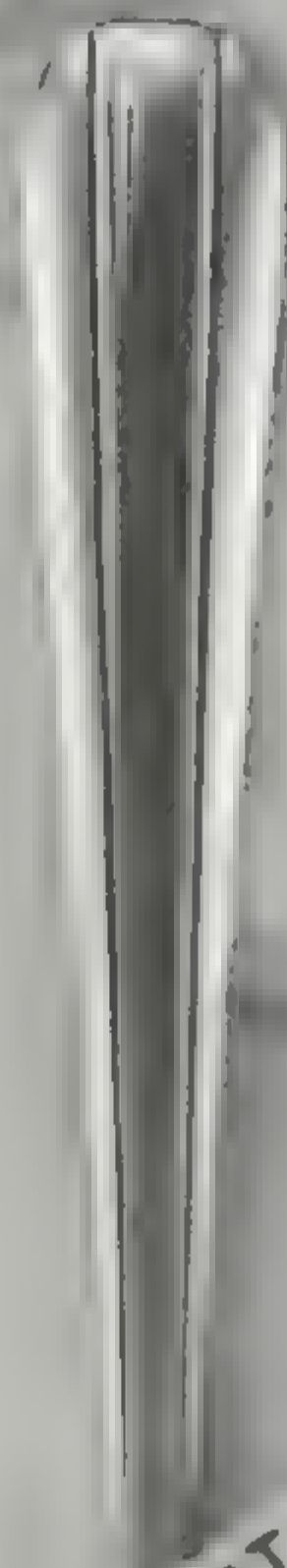
Candlelight - and the gleam of Sterling



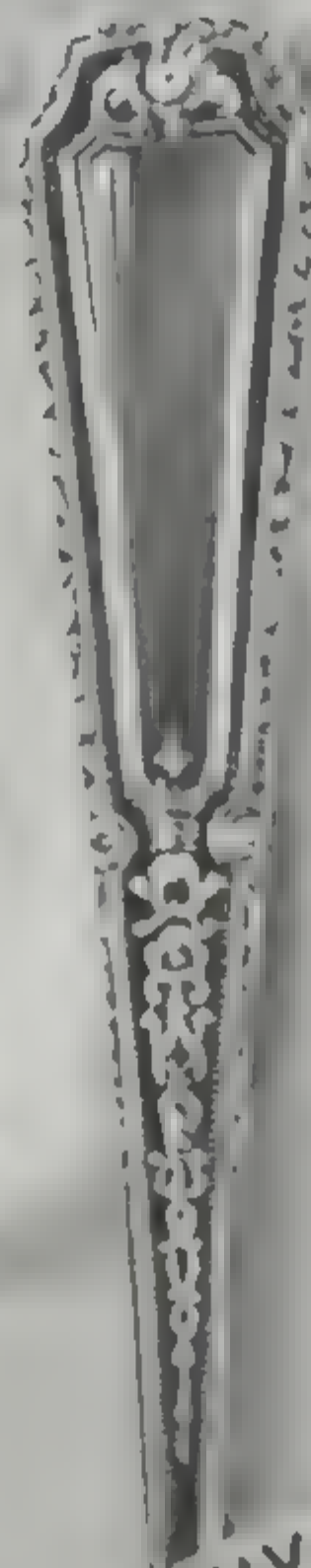
CANDLELIGHT



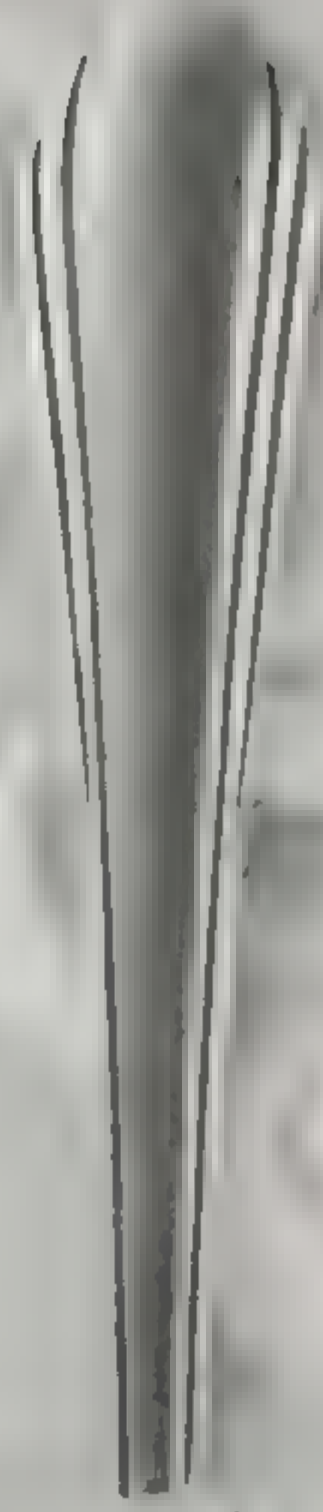
ROYAL WINDSOR



ARISTOCRAT



LOUIS XIV



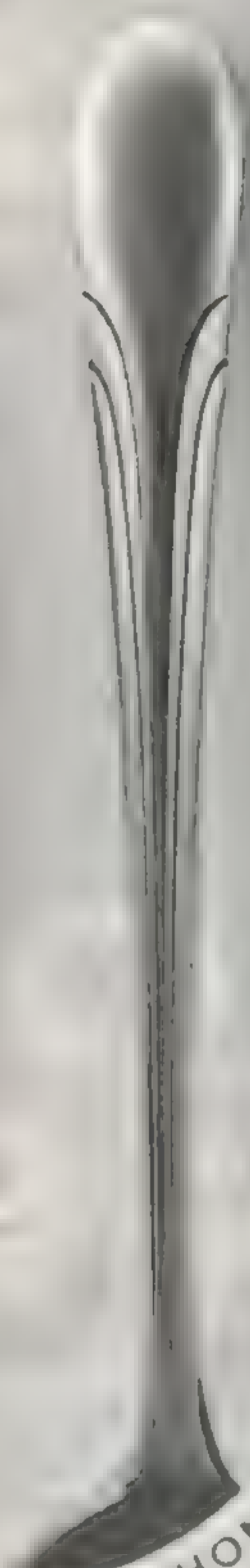
LADY DIANA



CASCADE



CRAFTSMAN



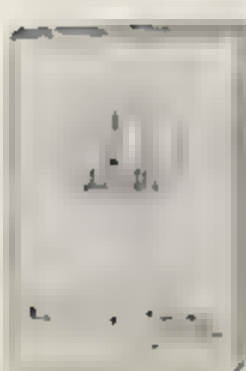
SYMPHONY

The Candlelight, by Towle, was inspired by the dancing reflections of candlelight shining upon Sterling. Towle designers caught all their grace and interpreted it in flowing tendrils and distinctive flowerettes.

Like all Towle patterns, Candlelight has original, ageless beauty that will endure. For Towle craftsmen create designs not for the fad of the moment but to live and grow in loveliness. Every piece of every pattern has correct proportions; perfect balance and a soft, lustrous finish. Remember, too, all these patterns are open stock and very reasonably priced.

TOWLE

Makers of Sterling only . . .
with Craft Traditions SINCE 1690



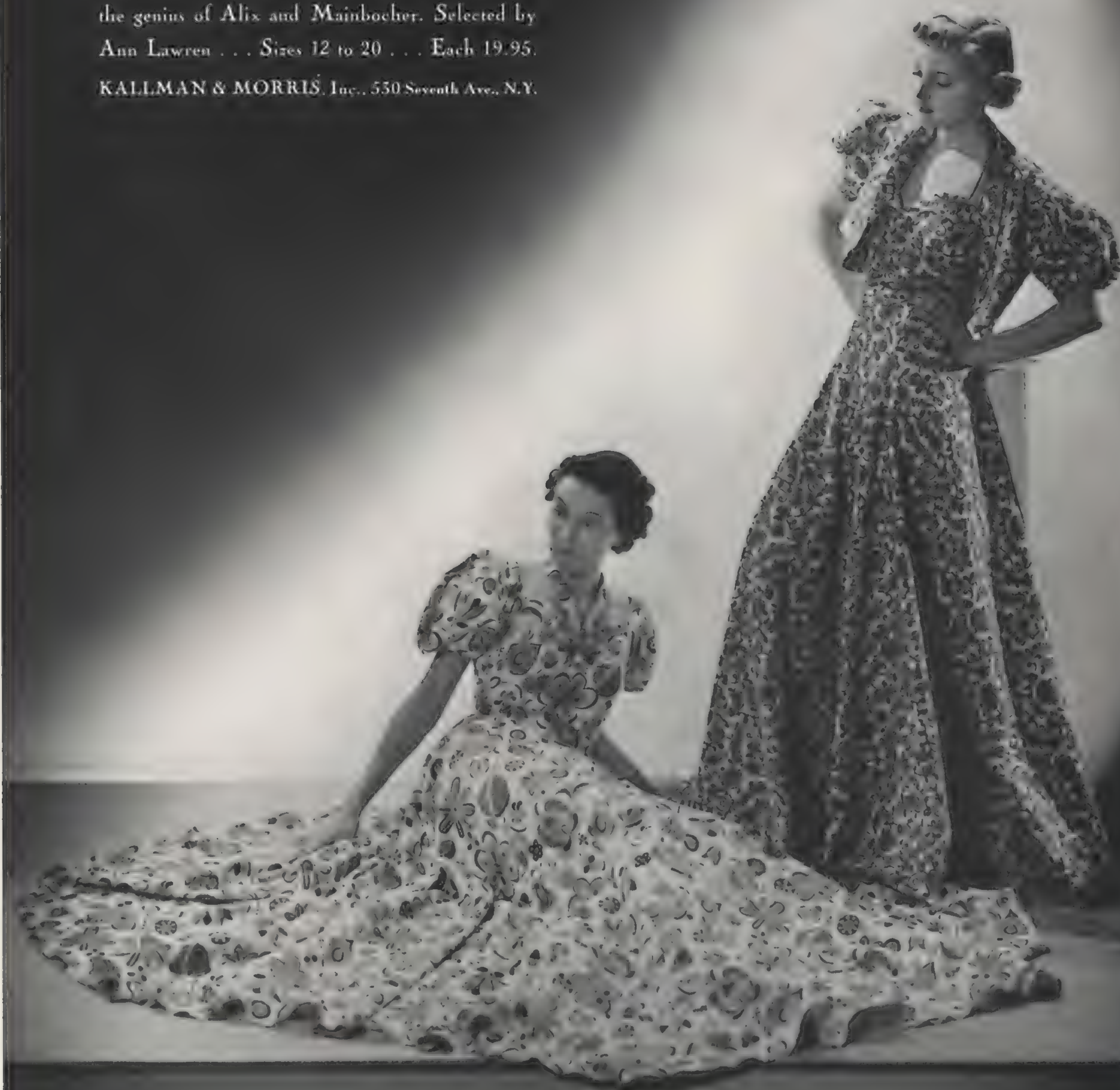
Write for pictures and prices of Towle patterns with engraving suggestions.
NEW BOOK FOR BRIDES—"How to Plan Your Wedding and Your Silver."
THE TOWLE SILVERSMITHS - Dept. K-1 - Newburyport, Mass.
Please send free folders on _____ patterns.
I enclose 10c for new book.
Name and Address _____

Kalmour
presents

EMBASSY PRINTS

As rhapsodic as the Southern nights they were meant for. Cottons . . . subtly colorful, quietly bizarre . . . of Persian inspiration and touched with the genius of Alix and Mainbocher. Selected by Ann Lawren . . . Sizes 12 to 20 . . . Each 19.95.

KALLMAN & MORRIS, Inc., 530 Seventh Ave., N.Y.



Originality after Dark

"TRESSE" an EVERFAST LINEN

Sanforized shrunk, inspired by primitive paintings.

Black and white or colors. Sizes 10 to 20. 29.95.

EVERFAST FABRICS, INC., 57 WORTH STREET, N. Y.



BEST & CO., New York I. MAGNIN & CO., California BLUM'S VOGUE, Chicago NEIMAN-MARCUS, Dallas and other leading shops

Mode of the Moment

in MALLINSON PRINTS



The best of wardrobes becomes jaded in January . . . so we suggest three gay print dresses of Mallinson's Pure Silk Crepe as a welcome tonic **\$2275**

Exclusive with FRANKLIN SIMON'S, NEW YORK CITY and GREENWICH . . . also at the following stores:

Akron..... C. H. Yeager Co.	Columbus, O. Dunn Taft Co.	Harrisburg, Pa. Worth's	New Haven..... Edward Malley	San Antonio..... Carl's
Altoona..... William F. Gable	Dallas, Texas Wendel's	Hartford..... Sage, Allen & Co.	Norfolk..... Worth's, Inc.	San Francisco..... The Emporium
Ashland, O. The Home Co.	Dayton Field's	Houston..... Smart Shop	Oklahoma City..... Street's	Scranton..... Cleland & Simpson
Atlanta..... Regenstein's	Decatur Hecht's	Lancaster Watt & Shand	Orlando, Fla. Dickson-Ives Co.	Seattle, MacDougall & Southwick
Atlantic City The Famous Shop	Denver Joslin Dry Goods	Little Rock M. M. Cohn	Palo Alto, Cal., Joseph Magnin Co.	Sherman, Texas Marks Bros.
Augusta, Me..... D. W. Adams	Detroit..... Crowley, Milner Co.	Los Angeles The May Co.	Philadelphia.. Bonwit Teller Co.	Springfield..... Gimbel's
Baltimore..... The Hub	Duluth..... Oreck's	Mankato, Minn. Geo. E. Brett Co.	Pittsburgh..... Meyer Jonasson	St. Louis..... Stix, Baer & Fuller
Binghamton, Fowler, Dick, Walker	Elgin Joseph Spiess Co.	McKeesport The Famous	Portland, Me Thos. Smiley	Steubenville..... The Hub
Birmingham, Odum Bowers, White	El Paso..... The White House	Memphis John Gerber Co.	Portland, Ore... Meier & Frank	Stockton, Cal.... The Wonder, Inc.
Brooklyn, N. Y. Martin's	Evanston..... Edgar A. Stevens	Meridian, Miss. Marks-Rothenberg	Providence... Callender, McAuslan	Tallahassee, Fla., The Vogue, Inc.
Buffalo..... Oppenheim Collins	Flint, Mich..... The Vogue	Milwaukee..... Stuart's	& Troup Co.	Terre Haute Jame-Wolf Co.
Burlington, Vt..... The Fashion	Fort Wayne..... The Paris	Mobile ... L. Hammel D. G. Co.	Quincy... Halbach, Schroeder Co.	Troy, N. Y. Broughton's
Chicago..... The Komiss Co.	Gary, Ind. Hudson, Inc.	Monroe... Bella Scherck Davidson	Raleigh, N. C. Boylan-Pearce	Washington, Woodward & Lothrop
Cincinnati..... McAlpin Co.	Grand Rapids..... Houseman's	Montgomery, Ala. Montgomery Fair	Reading Gilman's	Wichita Lewin's Fashion Shop
Cleveland..... The May Co.	Greenwood, Miss. W. T. Fountain	Nashville, Rich, Schwartz & Joseph	Richmond..... Greentree's	Wilkes-Barre..... Pomeroy's
Columbia, S. C. Kohn's	Greensboro, N. C. Ellis-Stone Co.	Newark, O Wm. M. Sergeant	Rochester, Sibley, Lindsay, Curr	
Columbus, Ga. Kiralfy's	Hagerstown, Md. Leiter Bros.		Rockford..... Owens, Inc.	

... and at 200 other smart stores

FOR NAME OF NEAREST STORE FEATURING THESE STYLES. WRITE "MODE OF THE MOMENT," 525 SEVENTH AVENUE, NEW YORK CITY

June Arden makes Smartness INEXPENSIVE



1402

1410

It works like magic. You look for the label "June Arden" and the daintiness and quality are there. It has taken years on end building a huge organization to make such value possible... real hand-made laces, imported linens, Powder Puff exclusive prints! At such a price you can spend every waking hour looking like a fashion-plate beauty in a dress that fits you as if it were made to measure.

\$2.98

1402. In linen. Double-breasted, with scalloped pockets to match collar. In all pastel shades and white. 12 to 20.

1410. In linen. The sleeves unbutton for action and the collar is convertible. In all pastel shades and white—with multi-color buttons. 12 to 42.

1521. White organdy edges its high, convertible collar and curved pockets. The new flared silhouette. In variety of multi-color Powder Puff prints. 12 to 20.

1528. Hand-made fagoting on vestee and white piqué collar add unbelievable richness to this dainty Powder Puff multi-color print. In several color combinations. 14 to 42.

1523. Hand-crocheted inserts and edgings are a dainty trimming on a smart monotone Powder Puff print. Designed for women of distinction. 36 to 46.



1521

1528

1523

At a leading store in more
than a thousand cities

MARSHALL FIELD CHICAGO, ILL.

Rich's, Inc.....Atlanta, Ga.
Hochschild Kohn Co....Baltimore
White House.....Beaumont
Jordan Marsh Co.....Boston
Wm. Hengerer Co.....Buffalo
H. & S. Pogue Co.....Cincinnati
The Higbee Co.....Cleveland
The Fashion Co.....Columbus
Sanger Bros.....Dallas, Tex.
Monnig D. G. Co.....Ft. Worth
Levy Bros.....Houston, Tex.
H. P. Wasson Co.....Indianapolis
Penn Traffic Co.....Johnstown, Pa.
Miller's.....Knoxville, Tenn.
Geo. B. Peck Co.....Kansas City

J. L. HUDSON CO. DETROIT, MICH.

Kaufman-Straus Co.....Louisville
B. Lowenstein & Bros....Memphis
Powers Merc. Co.....Minneapolis
Cain-Sloan Co.....Nashville, Tenn.
L. Bamberger & Co.....Newark
Cherry & Webb Co.....Providence
Snellenburg's.....Philadelphia
Thalhimer Bros.....Richmond
Famous Barr Co.....St. Louis
Lion Dry Goods Co.....Toledo
Yard's.....Trenton, N. J.
Woodward & Lothrop Washington
G. M. McKelvey Co.....Youngstown

Powder Puff Prints
that are
Bellmanized REG. *Finished*

*Permanent finish.
Use no starch.

or write to H. BOMZE & BRO. 3111 W. ALLEGHENY AVE., PHILADELPHIA, PA.

"ONE DAY A WEEK I'M A LADY"



"ONE DAY out of seven, I can sit back, turn on my feminine charm, and enjoy being the mistress of the house.

"But on the other six days, I'm no lady. If there were wages for what I do, I'd be down on the payroll as family chauffeur!

"I drive my husband to and from trains. I drive the children to and from school. I shuttle back and forth to the bank, the stores, the club, I battle traffic, I stalk parking spaces—six days a week.

"So—Mr. Manufacturer—when you design a car, please keep MY sex in mind!"

To the above sentiments, Packard heartily subscribes—and offers as proof of its sincerity the new 1937 Packard 120.

For the Packard 120 is, we believe, the perfect car for a woman's personal use. It handles so effortlessly that you can pilot it all day without fatigue. You can ease it into "impossible" parking places with incredibly little effort.

And no other car can bring you such permanent pride of possession! The world's smartest motor car lines proclaim you a Packard owner. And because Packard does not radically alter these lines each year, your car stays in style.

Why not drop in and see the new Packard 120? Learn how easily this grand car may be purchased. You'll find it calls for little or no cash outlay if your old car is of average value—and that subsequent payments are surprisingly modest.

Every Tuesday Night—THE PACKARD HOUR,
starring Fred Astaire—N B C Red Network,
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PACKARD

PACKARD 120

\$945*
AND
UP

PACKARD SIX

\$795* TO \$910*

*List at the factory—Standard Accessory Group extra.

ASK THE WOMAN WHO OWNS ONE



The car illustrated is the Packard 120 Touring Sedan, \$1060*

HARD-TWIST

Porosa*

FABRICS



Porosa fabrics are an entirely new, entirely different kind of fabric, made in a wide variety of weaves from fine, pure wool. They combine the advantages of all other Summer fabrics without any of their disadvantages. They open a new world of Summer coolness and tailored perfection.

Porosa fabrics make costumes in which you look as fresh and immaculate at the end of a hot day as when you started out. Their crisp, cool texture is wrinkle-proof. Lounge about in comfort . . . travel in them . . . unpack them after a trip by train, motor or on shipboard . . . and they are ready to wear without pressing.

Porosa fabrics make every figure look more slender. They fall in easy, flattering lines which never stretch or sag. And their splendidly practical qualities make them perfect for every type of costume . . . suits, coats, day dresses, and dinner gowns.

*Reg. U. S. Pat. Off.



Bruehl

Porosa fabrics are the most important style note of resort and cruise collections now being shown by the country's leading shops. You will find these fabrics in delightful, cool, frocks for golf, tennis, beach . . . in the new tailored costume suit . . . in travel clothes . . . in ideal casual coats . . . and for smart afternoon and evening wear. Throughout the Spring

and Summer, Porosa fabrics will be used extensively by the foremost American designers of women's clothes and featured by the best stores. Forstmann Woolen Co., Passaic, N. J., *Sales Office:* Empire State Bldg., New York City.

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Forstmann Woolens

Again

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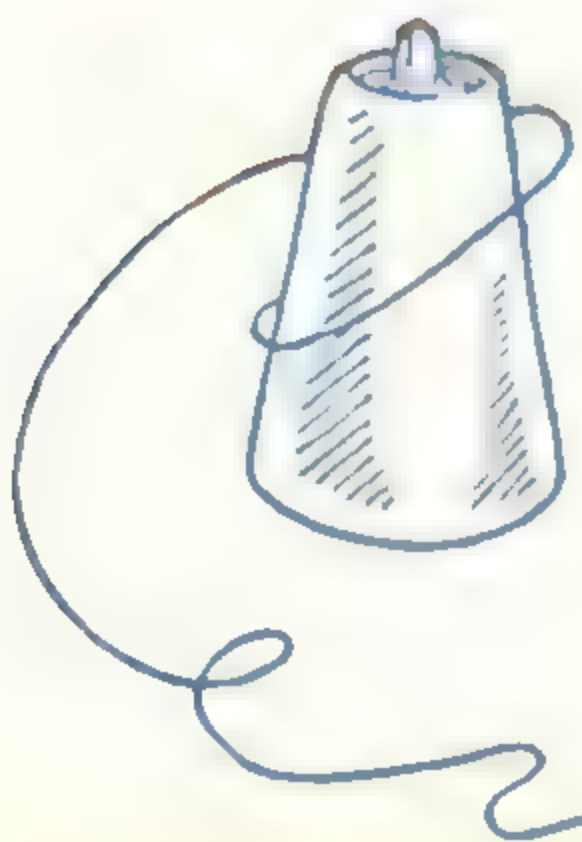
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The world is yours to choose from. Swim suit stylists everywhere have gone off the high board for The Miracle Yarn this season. Unmatched, as always, in fit, comfort, and freedom, the new 1937 "Lastex" woven water wear comes in every design, fabric, or color that maid or matron ever set her heart on. Every fabric specially made for

water wear, with just the right touch of the holding and molding magic you know so well in your "Lastex" foundations. Picture yourself in a sea-going swim suit with all the beauty and finesse of a rich dress material—color as you like it. Ask to see the latest in "Lastex" at any smart shop or store and insist on this special woven water wear label. "Lastex," 1790 Broadway, New York City.



THE MIRACLE YARN THAT MAKES THINGS FIT

the Paper Doll look



A Bonwit Teller Exclusive—"Fleur Relevee"—embroidered daisies with heads that nod. White, black or pastel grounds. Débutante Shop—29.75

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+ CRISP COOL WEAVING

This yarn is one of Du Pont's most magnificent contributions to fabric. Magnolia dull—magnolia cool—a ruffle in the yarn itself gives a linen-out-of-heaven look to crisp, new weaves. And such fun to wear—makes you feel as if your Nan had scrubbed and dressed you for a sunny afternoon. It's the "paper doll" trend started on the Riviera. ☆☆☆Wherever you are, see the new clothes in Du Pont Rayon—Thick and Thin. Sorry we could picture only five from the Bonwit Teller collection. *One*—Tri-color ascot and Lastex belt, 22.95. *Two*—Button-on skirt, British golfing kerchief, and saddle stitching, 25.00. *Three*—Bolero over a sunback—braided in real sailor braid, 29.75. *Four*—Pill buttons, a peasant embroidered belt, and open to the hem for easy pressing, 22.95. Sizes 10 to 20.

The debutante floor • BONWIT TELLER • New York City



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THING UNDER THE SUN
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Arizona Inn. Arizona's foremost Resort Hotel. Exclusive clientele. Charming Garden Homes. Every room has bath and sunporch. Bklt. H. O. Comstock, Mgr.

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Monte Vista Ranch. A cattle ranch with every modern convenience. Excellent meals. Riding, tennis—rodeos—sunbathing. 1-hr. drive from Phoenix. Booklet.

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The Miramar Hotel and Bungalows. Distinctive clientele. Twenty-five acres of beautifully landscaped grounds. All sports. American Plan, \$6.00 up.

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Miramar Hotel. Ideal winter location. Amid tropical gardens overlooking Pacific. All sports. Hotel suites, Apts. with hotel service. Amer. or E. plan.

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Brown Palace Hotel. Traditional "tops" for Western Hospitality. Unexcelled cuisine, comfort. Central to everything. \$200,000 improvements just made.

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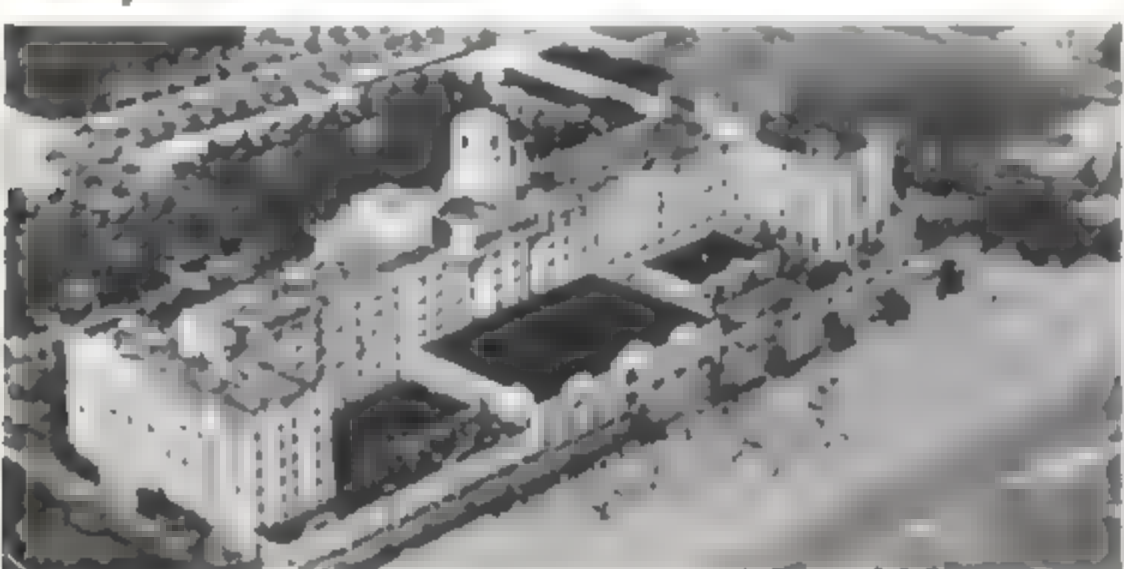
Clarendon Hotel. Directly on the Ocean Front. Fireproof. American Plan. \$7 up. Golf, Tennis, Fishing. Select Clientele. Open Dec. 18 to May 1.

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A Resort City in itself, offering a unique hotel-club "Super-American Plan." Ideal location in ten-acre estate on the ocean eighteen miles north of Miami Beach. Every facility for a complete vacation. For literature and other information including published list of rates, write to Oscar T. Johnson, General Manager.

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Travelog

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COAST TO COAST AND BACK AGAIN. Golf-dom's spotlight swings from coast to coast and back again during the month of January. To start the 1937 golfing season there will be two tournaments in Miami, Florida, January 1-3: the Miami Winter Amateur and the Miami \$2,500 Open. Then California becomes the scene of action with four major competitions claiming prominence: the Los Angeles Open, January 7-10; the Oakland Open, January 15-17; the Sacramento Open, January 22-24; the San Francisco Open, January 27-31. Cash prizes total nearly \$25,000 in these California tournaments. On January 25 headline golf returns to Florida, the west coast this time, with the third annual Punta Gorda Women's Championship of Champions to be played at Punta Gorda, January 25-30.

SKEET IN THE SOUTH. Outstanding on the mid-winter sports calendar at Sea Island, Georgia, will be the Invitation Skeet Tournament to be held at the Sea Island Gun Club, January 21, 22, and 23. The tournament will mark the official opening of an attractive new clubhouse and two new skeet layouts.

Teams from New York, Chicago, Dayton, Cleveland, and Detroit will participate, each team headed by a sportsman who has previously enjoyed skeet shooting at Sea Island. A special shoot for ladies is planned, too.

FLORIDA

Miami Beach



THE HOTEL PANCOAST

Enjoy a mid-Winter respite from cold, unpleasant weather. Plan now to renew health and vitality in tropic Miami Beach. You'll find life at its best at the Pancoast—directly on the ocean, private beach and Cabaña Club. Convenient to every activity. American Plan. Restricted Clientele. Reservations well in advance advisable. Write or wire today to insure accommodations.

Miami Beach



THE SHOREMEADE

Newest of America's fine resort hotels. Entire block on the Atlantic, surrounded by walled tropical gardens, protected private beach and boardwalk. Spacious open and enclosed sun-porches and lounges. Thoroughly modern in every detail. Cuisine by famous French chef. Restricted clientele. Write for details of this truly remarkable new hotel to Wm. G. McMeekin, Manager.

FLORIDA

Miami Beach

The Flamingo. Famed for food, service, unsurpassed location and distinctive clientele. Beautifully landscaped grounds. C. H. Krom, Manager.

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Hotel Wyoming. Located in tropical park. Every desired service and convenience. Table of unusual excellence. Well-rounded entertainment program.

Ormond Beach

Coquina Hotel. Directly on the Ocean Front. Fireproof. American Plan. \$7 up. Golf, Tennis, Fishing. Select Clientele. Open Jan. 14 to May 1.

Palm Beach

Palm Beach Hotel. An exclusive hotel offering finest service and cuisine, most modern appointments. Golf, swimming, tennis, fishing, dancing. Booklet.

The Vineta Hotel. A small, distinctive hotel, two blocks from Lake Worth, three blocks from the ocean. Amer. Plan. Moderate Rates. Bklt. C. A. Westcott, Mgr.

Punta Gorda

Hotel Charlotte Harbor. Bathing from hotel. Golf & tennis. Fishing, Quail. Restricted. Moderate rates. A Collier Florida Hotel. N. Y. Tel. ELd. 5-6701.

St. Petersburg

Hotel Dennis. European, fireproof, modern. Excellent Cuisine. Centrally located, facing Williams Park, quiet zone, convenient. Booklet. N. A. Dennis, Mgr.

The Huntington. A resort hotel of merit in beautiful and exclusive surroundings. Close to all activities. American plan. Booklet. Paul Barnes, Manager.

Jungle Hotel. Country Club atmosphere. Golf at the door. Riding, Fishing, Tennis. Famed for food, service and fair rates. John F. Hynes, Manager.

Lantern Lane. St. Petersburg's finest water front apartment hotel. Thirty modern 3-5 room apts. by week, month, season. Booklet. L. P. Slayton, Mgr.

Princess Martha Hotel. In the heart of St. Petersburg. Modern, fireproof, 250 rooms, each with bath. European plan. Dining room. Bar. Booklet.

Soreno Hotel. On Tampa Bay. Modern, fireproof, 310 rooms each with bath. Finest service and cuisine. American plan. Every sport attraction. Booklet.

Suwannee Hotel. Close to everything of interest in the Sunshine City. 205 rooms—205 baths. European plan. Dining room. J. N. Brown, Manager.

Vinoy Park Hotel. On Glorious Tampa Bay. Sun bathing. Every recreational feature. Open until April. Booklet. Clement Kennedy, Managing Dir.

FLORIDA

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Hotel Sarasota Terrace. Charming located resort hotel. Close to bathing, golf, fishing. Attractive rates. A Collier Florida Hotel. N. Y. Tel. ELd. 5-6701.

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Virginia Inn. On Lake Osceola. An Inn of Charm and Friendly Hospitality. Steam heat. Elevator. Automatic sprinklers. American Plan. Attractive rates.

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Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

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De Witt Clinton. A Knott Hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Come, we'll make you happy.

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Mid Pines Club. A Club Hotel. All outdoor sports. American Plan. Unusual service. Restricted clientele. Rates on application. December to May.

SOUTH CAROLINA**Summerville**

The Carolina Inn and Cottages. Rest or recreation among the pines. Golf—18 holes—grass greens. Riding, hunting, skeet shooting. Moore & Son.

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Prade Ranch. 10,000 acres in the Frio Canyon. Rugged scenery, delightful climate, bridle trails, outdoor sports, modern conveniences. Open all year.

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Gallagher Ranch. Beautiful, historic ranch, 10,000 acres. Rooms with private bath. Electric lights. Telephone. Also cattle ranch. Open November to June.

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The Jefferson. Richmond's most distinctive hotel, recently refurbished. Ideal location. 50 miles from colonial Williamsburg. Folders. Wm. C. Royer, Mgr.

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Hotel Plaza. Facing Central Park. The home of Americans in Havana, where the guest finds comfort, distinction and convenience. E. Espin, Manager.

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Carlton Hotel. Pall Mall. Central Heating. Famous restaurant and grill room; palm court and hall room. Bathroom to every bedroom.

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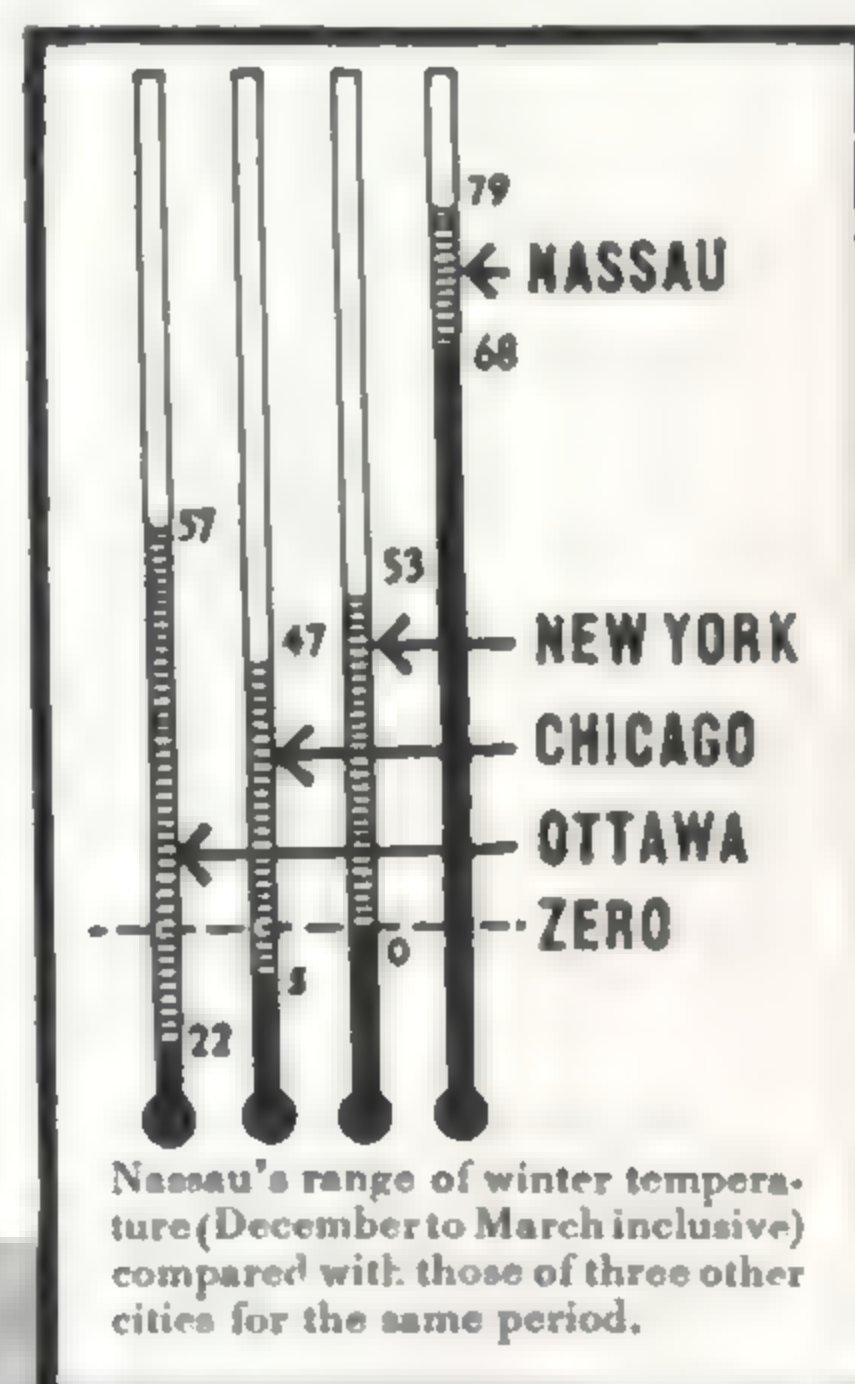


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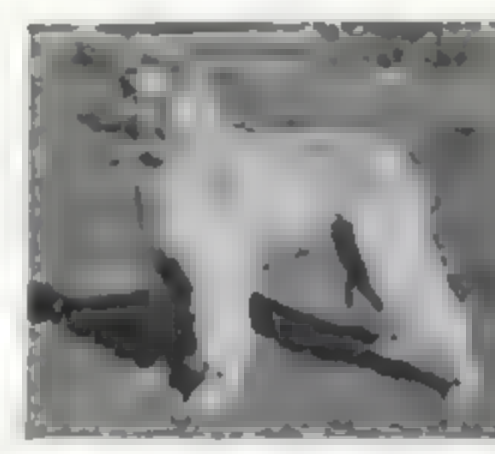
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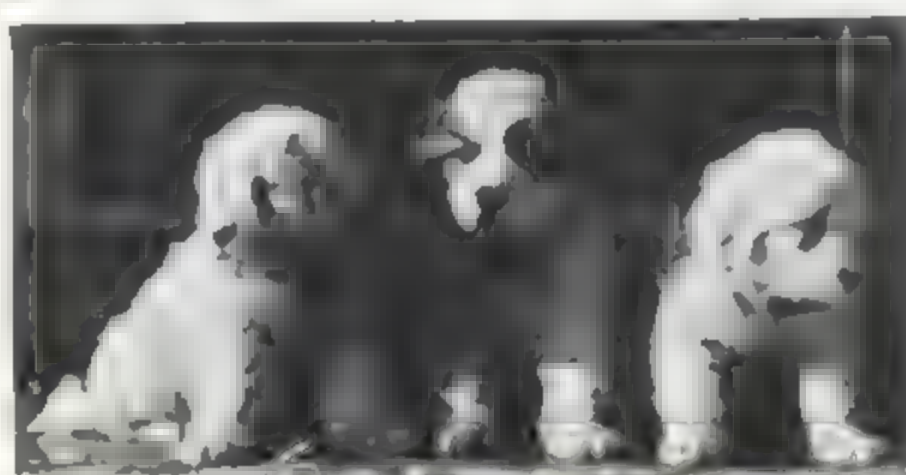


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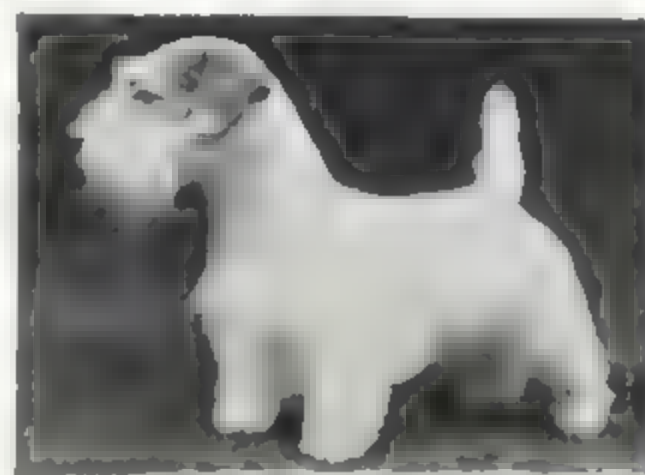
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Pal to the Pharaohs

BACK when Moses was a baby and the Sphinx the symbol of a bright, green land, the Afghan sat on the throne with Egypt's Pharaohs. It was far back in the dimness of time, several thousand years ago, and though a scholar or two might quibble over the architecture of the pyramids, they're all agreed that the Afghan's the dog mentioned so often in Egyptian hieroglyphics. To an impudent Pharaoh princess, he was "Monkey-face" and the dearest possession of her pampered existence. The Egyptians knew their dogs as well as their ointments, and the Afghan was, then as now, the same grand dog with his characteristic top-knot, his hipbones, and gaily carried tail. In the leisurely progress of the ages between, he's never let his reputation down.

How the Afghan got from Egypt into Afghanistan is one of the mysteries that occur so often in the mixed-up story of those Mediterranean migrations centuries ago. And the origins of the peoples of this tight little land, hemmed in by India, Russia, and Persia, are no less possible to solve.



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Perhaps, it just goes to prove the saying about the Englishman's unflagging interest in horses and dogs—he always knows the best and has it regardless. For when the British were busy in India defending every mile of its vast frontiers in the 1860's, the Afghan encountered the British Army and became the champion, guard, and protector of the king's forces. This dog seemed to sense instinctively that he was needed in those lonely mountain passes. At Chaman, on India's northwest border, a pack of Afghans stood watch every night with the soldiers. A couple of dogs would attach themselves to each patrol and remain at their respective posts until reveille next morning. When there were the coursing of gazelles and jack-rabbits (Continued on page 20)



These Afghans in a playful mood are having a grand time with Mr. McKean and his young sons

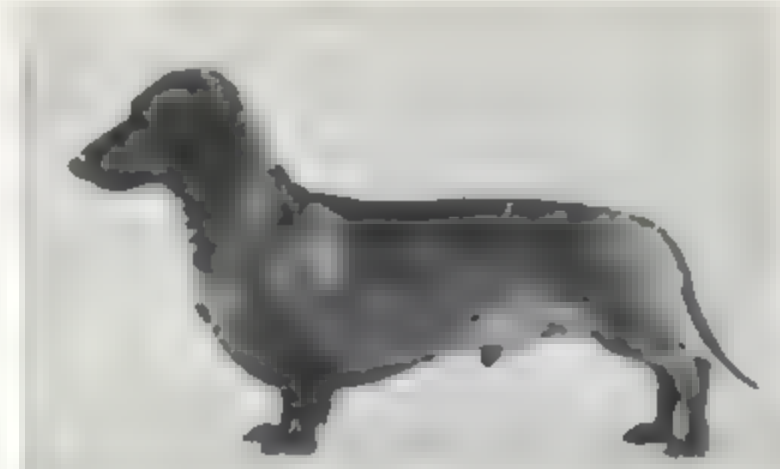


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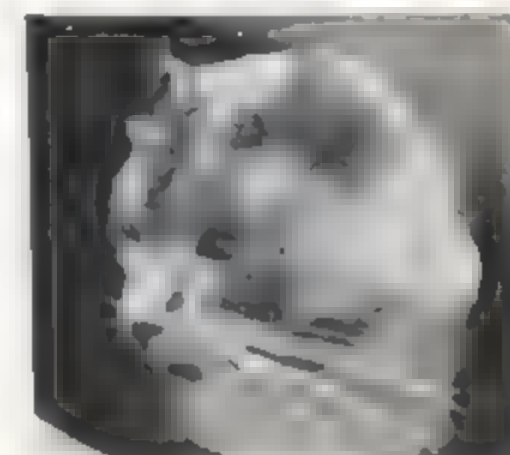
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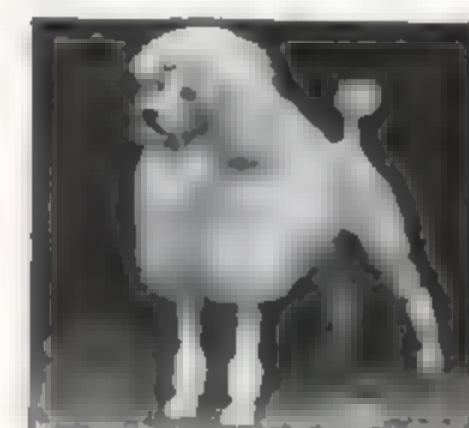
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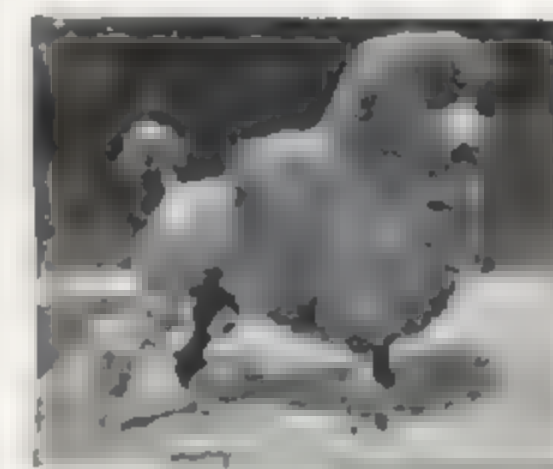
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THE DOG MODE OF VOGUE



Time out, while these two companions pose with their owner, Mrs. W. E. Porter

Pal to the Pharaohs

(Continued from page 19) and the hunting of the snow leopard to be done, the Afghan was there, too.

He came to England with the Kipling ballads and the tales of peoples old when England was young. In 1907, Zardin, the Afghan standard-bearer, took first prize at one of the English Kennel Club Shows. His place in British dog circles was assured when Queen Alexandra expressed a desire to see him. Zardin made history, and his body is now in the British Museum—under the same roof with the Pharaohs.

In the Afghan, there's a happy combination of qualities that go to make up the perfect companion and guard. There's just enough gaiety and fun behind that bobbing top-knot and those dark, gleaming eyes to enjoy a rough-house game with the youngsters. If protection is needed, rest assured that the Afghan will be there on guard. His proclivities in this direction are equalled by none, and he's been born with the protective instinct coursing through his veins. He is not a believer in indiscriminate barking, but knows, just as surely as he did in his native country, the proper moment for barking and the method of attack. And to the task of companionship, he brings an intelligence and a sturdiness that make him not only a delight to the children, but an asset to the grown-ups as well. He's always the perfect gentleman . . . seems to have been born house-broken, and the most fastidious woman need have no qualms about his not being a suitable complement to her home and to herself.

For a close-up, let's drop in to see a man who not only owns one Afghan, but thirty: Mr. Q. A. Shaw McKean, to whom much credit is due for the popularity of this breed in America. Here are a dozen big fellows out in the large yard together, but there are no fights. Afghans are supremely indifferent to other dogs; never will they under any circumstances pick a quarrel. However, if strained relations are developed by another dog thinking he's king of the castle, there isn't apt to be much left to inter. Should our Afghan do anything that requires punishment, he needs no more than a word.

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Vogue Covers

Bon-voyage trick



• Here's a new way of using personally recorded phonograph records. When Captain Eddie Molyneux sailed on the *Queen Mary* recently, four of his closest friends—the Lunts, Clifton Webb, and Dwight Fiske—went into the Liberty Music Shop at Madison Avenue and Fiftieth Street and bought him a portable phonograph, along with a batch of the latest records. Then, instead of enclosing a card, they went up to a recording-room and made a record, each one saying his "piece" in the way of a bon-voyage message.

The Liberty Shop doesn't make a regular practice of record-making, but a man who does is Harry Smith, 156 West Forty-Fourth Street (just East of Broadway). You can drop into his studio any time, make your records, and have them turned over to you without waiting. The Smith records are treated with a preparation that enables them to withstand as much use as an ordinary commercial record. An eight-inch record that plays two minutes costs around \$2.50 for one side; about \$4, both sides. Copies can be made quite cheaply, if you ever want to make records to scatter among your friends.

Puppets from the past

• Now that Christmas is over, and you no longer have any excuse for showing little Cedric how to play with his electric train, here is a place where you can stand in unmitigated admiration of toys with no one thinking you the least bit peculiar. It's the display of historical toys at the Museum for the Arts of Decoration of Cooper Union, at Fourth Avenue and Eighth Street. There are about four hundred pieces in the collection, actual toys from the early sixteenth century to the nineteenth—coaches with doors that open and wheels that move, a house with a chimney-sweep who pops up from the roof at the turn of a crank, toy sol-

diers of all sizes, and games and books and puzzles from other centuries.

A pair of "marriage dolls," said to be the only set in existence, represents Queen Victoria and Prince Albert in their wedding costumes. One of the oldest dolls on exhibit is a sixteenth-century "fashion doll" made of painted paper. Of the later paper-dolls, there is a set designed by Worth, in Paris about 1830, with fifty-five costumes of that period. The most famous pieces of the collection are ten tin soldiers, each numbered, which are credited with being part of the original thousand used by the Emperor Napoleon in plotting the strategy of his battles.

Your interest may be purely that of a historian, or you may just be a little wistful that the Christmas toy departments are all cleared out now—anyway, the Museum is open from Monday through Saturday from 9 to 5, and evenings from Monday to Friday, 6:30 to 9:30. And the collection will be open until the sixteenth of January.

Sacher Torte

• If you have stayed at Sacher's, in Vienna, you will remember the famous Sacher Torte—the best cake turned out by cake-eating Austria. A Torte, by the way, is less rich than most Austrian *Küchen*.

Having been told at Sacher's that their famous Tortes are shipped all over the world and keep very well indeed, the first time we lunched at the Crillon, one of New York's best Viennese restaurants, we asked Herr Baumgarten why he didn't import some Sacher Tortes from *Wien*. He then launched into paeans of praise for the Sacher Torte that his own chef turns out. And now we join in the chorus—the Crillon's variation of this noted cake is as good, if not better, than the kind that Frau Sacher herself used to supervise. You'll find it on the Crillon menu every Thursday—and it's not a bad idea to take some home. Served with strong, hot coffee, topped with whipped cream—it takes you right back to the Kärntner-strasse!



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the town

"Ski ahoy!"



• Within the next four weeks, four boats will sail out of New York Harbor on an errand of incredible gaiety. They are the *Manhattan*, the *Bremen*, the *Aquitania*, and the *Paris*, and aboard each one will be a singing, muffled throng of winter-sports enthusiasts, round-tripping to Europe for the utter ice and snow.

Under the ægis of Saks-Fifth Avenue, and via the *Paris* each way, a "Snow Boat" cruise will start on January 16, lasting for three weeks at Saint Moritz, and winging homeward on the seventeenth of February. Going over, there will be a specially constructed ski slide on deck, and two skiing experts to supervise. "Special dry ice exercises," moreover, "will be given daily to limber up muscles, preparatory to the extensive skiing possible at Saint Moritz."

On the twenty-seventh of the month, the *Manhattan* will sail with a party of "Snow Tourists," under the guidance of A. G. Spalding and Brothers' ski experts. This group will visit and sample a number of the important skiing centres in Europe, returning to the U. S. either on the seventeenth or twenty-fifth of February.

Also on the twenty-seventh of January, the *Aquitania* will turn "Ski Boat" and transport a group of ice-and-snow fans to the other side, for a tour of the Austrian winter sports centres. This outing will be sponsored by the Austrian Tourist Bureau in New York.

And, finally, the *Bremen*, sailing the same day as the *Paris*—January sixteenth—and expressing the North German Lloyd's own party of ski fiends to the trails and jumps on Europe's map.

There's a lot more fancy information to be had in connection with all four trips, and if you haven't yet been dawning upon by a sparkling idea for your own winter outing, you'd better pop down to Saks or Spalding's, or the North German Lloyd office or the Cunard White Star Line, this very minute. A four-

weeks' "snow" tour doesn't cost any more than a month in Palm Beach, in case you've been figuring on Palm Beach.

Near East, West Side

• Should you ever want to dine in the neighbourhood of Radio City Music Hall—either before or after the show—there's an interesting little restaurant on Fifty-First Street, directly across from the theatre. It is called the Golden Horn and specializes in Turkish and Armenian food.

Now, to some people, this will sound far from attractive, but not to those who really know what good cooking the Near East can produce. For instance, you can begin your meal at the Golden Horn with a cold artichoke, served whole, with a delicious dressing, and prepared in such a way that you can eat all of it without having to cope with fibres. Their pilau of lamb or chicken is as light as you'll ever find. If you're one who likes that popular Greek drink, *ouzo*, you can start off your meal with it, followed by another Grecian wine after dinner. And, as the perfect ending to your dinner, don't fail to try the Near Eastern cheeses. If you don't like the kind made from goat's milk, try a yellow Turkish cheese with spices in it. Instead of crackers, it's served with a wonderful, crisp, toasted Armenian bread called *lavash*.

The walls of the place are covered with enlarged photographs of Constantinople (Istanbul), the Bosphorus, and views of the Golden Horn. Prices are reasonable—and, in case you're wondering, it's clean as a whistle, a hound's tooth, a Dutch kitchen, or whatever a cliché expert would name for cleanliness!

La Latino



• There seem to be plenty of *boites* around town with the atmosphere of the Spanish-speaking countries. The last one to come to our attention is, we think, one of the nicest. Perhaps because it's so unpretentious. La Latino is a small restaurant down at 15 Barrow Street. The walls are (Continued on page 28)



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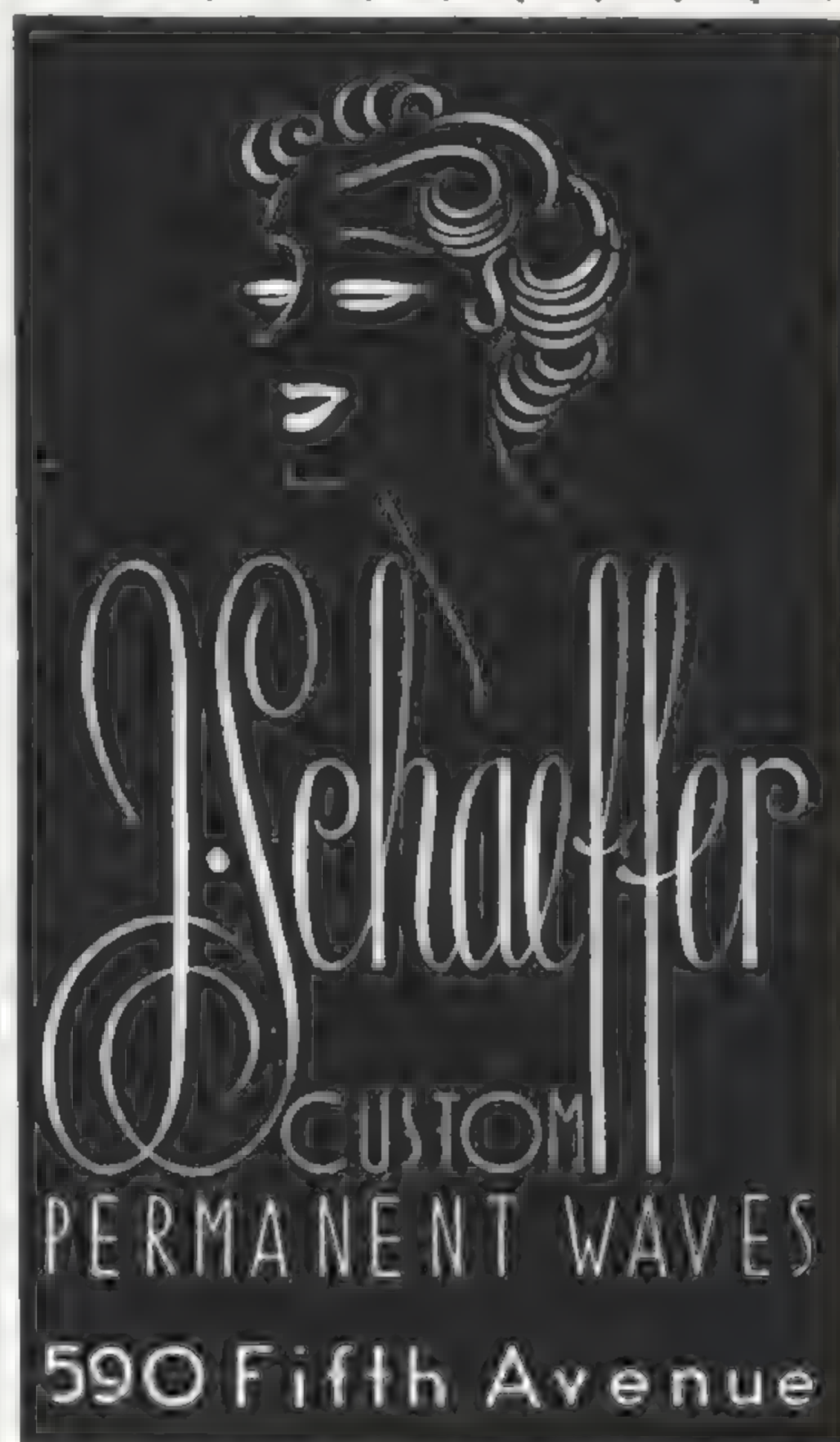
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VOGUE COVERS THE TOWN

(Continued from page 27) covered with pictures reminiscent of Latin America, and the cuisine likewise features the dishes of those countries. Chilean and Argentinian wines are served, as well as some of the tangy vintages of Spain. A Cuban band entertains from dinner time—on into the night.

Paintings by the month



• Don't think that because pictures on your walls become rather tiresome after years of living with them that you're un-

healthily lacking in æsthetic appreciation. You may want a change once in a while, and you may be relieved to know that this attitude is sanctioned by the East River Gallery, which was recently established over at 358 East Fifty-Seventh Street. In fact, they are offering a rental service to any one who lives in New York, with a selection of paintings that may be rented by the month. You just go in and pick out one that you like very much, sign a contract covering the deal, and leave the required fee for a month's rental. And that fee covers insurance against damage and theft.

In this way, you get your variety, just as you travel for a change of scenery. Then, in case you become relentlessly attached to any one picture, it may be purchased. In that way, you'll have tested its appeal.

The collection is made up of modern paintings, many of them done in New York by young artists. However, the East River Gallery chooses them because of intrinsic merit as good painting and for their decorative suitability rather than as sponsors of any particular schools of art or individual artists.

The rental charges are moderate. For example, you may lease a Hélène

Perdriat canvas, showing a pale green lady with a book surrounded by an arbour of sentimental flowers, in a modern silver frame for about \$6 a month. A very decorative landscape in bitter greens and browns, by Bumppei Usui, may be leased for around \$5. A Picasso drawing of huge leaves for approximately \$8. The collection contains some abstract decorations by Sterling Blazy, "A Family Group," "Windmills on Nykonos," and "Bleecker Street Projected." And some delightful canvases by Lebduška, Sortor, Gasparo, and others.

Consider the Village

• The idea of going down to Greenwich Village probably leaves most of us pretty cold. To be sure, the Brevoort and the Lafayette still act as magnets to many up-town devotees, but, for the most part, we are apt to think of places around Washington Square as being too arty, consisting of shoppes, tea-rooms, and Bohemian hang-outs.

There's still much charm left in the Village. You can walk through Waverly Place, Eighth Street, MacDougal Street—and especially MacDougal Alley. And it's right there you can find a really worth while Village restaurant, The Jumble Shop. It manages to achieve an authentic Left-Bank atmosphere—as to the building itself and its *décor*. On the walls are hanging pictures by contemporary artists, the "show" being changed every two months. Nor are these pictures to be laughed at.

We found ourselves sitting under a colourful view of "Washington Mews" by Janet Scudder, and the front room is covered with murals by Guy Pène DuBois.

Those who are irritated by a too "tea-roomy" atmosphere will find that that has been overcome at The Jumble Shop by the presence of a bar in the main dining-room and a cosy little tap-room that smacks very much of Montparnasse.

As one who bewails the lack of *vin ordinaire* on the tables of most American restaurants, The Jumble Shop deserves three stars for valiantly featuring on its menu "wine of the house"—and very good it is, too. Only a trifle more than a quarter a half-carafe. Now there's sense to that. Would that more restaurants would follow this admirable lead.

A coal-burning fireplace adds to the sense of *Gemütlichkeit*, and the inexpensive menus offer good simple fare—Cape Cod clam chowder, beef pies, Welsh rarebits, and the like.

Sixty-Eight Fifth Avenue



• For months we've had our eyes on Sixty-Eight Fifth Avenue as, from the top of the bus, we've viewed the painters lifting the face of the old building, giving it a pure white façade, with brilliant blue shutters. As the house developed into a restaurant, we had the feeling that here was a place which would probably have charm.

Now we know it has. The other night, Charles Hanson Towne enter-

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VOGUE COVERS THE TOWN

tained at dinner there, and he knows his way about New York exceedingly well. Especially old New York, and it is the spirit of old New York that radiates in this down-town restaurant. In the basement, there is a small bar, where a few tables are placed for those who like to eat to the accompaniment of cocktail shaking. But we advise going up-stairs, especially to a table by a window. The old rooms have very high ceilings, graceful pillars, and, as a *pièce de résistance*, chandeliers of remarkable beauty. Somehow or other, they have kept the effect of still being gas-lit.

Here, in an atmosphere of another century, you dine very well indeed. The place is run by two Italians, so, naturally, the specialties are such things as green noodles, veal, spaghetti, *prosciutto*, and the sea-food dishes that the Italians cook so superbly. The grilled shrimps (always an entrée on the regular table d'hôte) are something to remember. Also suggested is *tagliarini el pesto*, cooked as it is in its native Italy with *basilico*. Though this item may not be on the menu, the chef delights in turning out the dish for appreciative guests. The wine list, too, is noteworthy at Sixty-Eight—the Beaujolais being especially good with dishes such as spaghetti, noodles, et cetera.

The table d'hôte is around \$1.50 and we don't know a better value.

Dry vintages



Contrary to what many people think, Hungarian wines aren't necessarily sweet and heavy. It's true that the most popular wine of the country, Tokay, is apt to be on the sweetish side. But there's a dry type called *Szamorodni* that makes a fine apéritif.

Some of the Hungarian table wines are worth looking into, for they have a tang to them that, according to connoisseurs, "brings out the gipsy in you."

To give them a test, you can ask for these wines at Hungarian restaurants, such as the Tokay, 806 Seventh Avenue; the Budapest, 117 West Forty-Eighth Street; the Hungarian, 342 East Seventy-Ninth Street; and the Dubonnet, 5 East Forty-Fifth Street.

Town gossip

Fifty thousand tulip bulbs, imported straight from Holland, have been planted in the Tudor City Gardens, just three blocks from Grand Central Terminal. That's something to look forward to in the spring. . . . Erskine Gwynne, popular young man of Paris and New York, has transferred the name of his former magazine to his new and unique night-club, The Boulevardier. It's at 112 Central Park South, and you'd better phone early for reservations. . . . The gift of two important collections of Surrealist books, material, and memorabilia by Walter P. Chrysler, junior, to The Museum of Modern Art establishes that institution as First in Sur-

realist collections. If you're not awed, go in and see the book called *Soluble Fish* or the volumes by Max Ernst. . . . The exhibition of "Amateur Needlework of To-day" will be held from January 11 to 23 at W. and J. Sloane's "Needlework House" on Fifth Avenue. The proceeds are for the New York Association for the Blind. . . . Maria Jeritza, Gaspar Cassado, and the Philharmonic Quartet are among the artists scheduled for January on the Thursday afternoon concerts presented by Samuel Piza and held in the Garden Room of the Ambassador Hotel. . . . Ethel Peyser has written a marvellously comprehensive book on the history of Carnegie Hall, *The House That Music Built*. . . . The National Association of Women Painters and Sculptors is holding its Forty-Sixth Annual Exhibition at the American Fine Arts Building, 215 West Fifty-Seventh, starting January 25, with the awarding of their twelve famous prizes for outstanding work. . . . The new L'Avion, 48 East Fifty-Third Street, has been decorated by that talented and busy Vernon McFarlane, and is aeronautical all the way through. Significantly so, because maître d'hôtel, Fred Castellotti, served with Eddie Rickenbacker, Captain Morris Cleary, and the rest of the boys in the 361st Aero Squadron during the War. . . . This expanding universe is being accommodated by the enlargement of Longchamps at the corner of Forty-Second Street and Lexington Avenue. They're ready to take care of twelve hundred and fifty guests now. . . . A collection of early wood-cuts, intimate drawings, and water-colours by Winslow Homer is being exhibited at the Macbeth Gallery, 11 East Fifty-Seventh Street. . . . And by the way, if you have any unusual information on this artist that might be incorporated in a book that is being compiled on the life of Winslow Homer, communicate with Mr. Lloyd Goodrich, Research Curator, the Whitney Museum of American Art, 10 West Eighth Street. . . . White-capped chefs officiate along with the bartenders behind the bar of Hotel Weylin's new "Buttery." It's the first of its kind in this country, and strictly English in descent. It means "provision room," and it also means that you can get a bubbling Welsh rarebit with your glass of beer in a hurry.

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JANUARY 1, 1937

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BRIGHT AGAINST DEAD-WHITE—THAT IS THE NEW ORDER OF THE DAY FOR THE BENIGN LANDS OF THE SOUTH. HORST PHOTOGRAPHED A COSTUME OF THIS NEW REGIME FOR THE CURRENT COVER. BOLD AGAINST THE FROST-WHITE DRESS, THERE'S A PLAQUE OF GREEN FELT, WOUND WITH A FLORID SCARF THAT HANGS DOWN IN BACK TO SHELTER THE NECK FROM THE GLARE OF THE SUN (JOHN-FREDERICS; I. MAGNIN, CALIFORNIA). JEWELS FROM BRAND-CHATILLON

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
ELIZABETH PENROSE - EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF - EDITOR OF FRENCH VOGUE
EDNA WOOLMAN CHASE - EDITOR-IN-CHIEF OF THE THREE VOGUES

THE ESSENCE OF BEAUTY



LIES IN THESE ROUGES OF CARON
LES FARDS REFLETS DE BEAUTE

AMBRE ROSÉ • ROSE LUMIÈRE • CORAIL PUR • PÊCHE FORCÉE • JEUNÈSSE • SOLEIL ROUGE

AND IN THE POWDERS OF CARON
LA POUDRE MADAME PEAU FINE

MAÏS • BLE D'OR • ÉTRANGE • TRENTE ANS • MYSTÉRIEUX • PEAU AMBRÉE • PLEIN SOLEIL

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GO and help yourself to some of that sand and sun and sea. Go—on any pretext whatsoever—if you have snarls to unsnarl, a husband to catch or recatch, a book to write, a bothersome sinus, or—for the best reason of all—just to wear the new Southern clothes. The shadows your new clothes will cast on the beach will be worth it.

You can be a strange cryptic figure with Schiaparelli's masque over your face, pink corduroy shorts, and every inch of your arms and legs hidden from the sun with long white wool arm-stockings and leg-stockings—the latter with espadrille feet in them. You can wear silly bathing-suits with childish bloomer legs—what the French call *barboteuses*. You can snatch any prop from the Mittel-Europa peasants—go around by day in ridiculously full gathered skirts and embroidered vests and, at night, in civilized *dirndls* or *Jäger-jacks* plus all your emeralds. You can tie up your head in gaudy sarongs or scarfs that would pale a Martinique mammy's. You can live day and night in knife-creased Marlene Dietrich slacks. In fact, if there burns in your soul any spark of fun at all about clothes—no power on earth will keep you from going South.

VOGUE'S-EYE VIEW OF SOUTHERN FASHIONS



The brash colours, gigantic flowers, and cerulean sky of California, painted by Bernard Lamotte

CALIFORNIA

(NOT HOLLYWOOD)

HERESY though this sounds—there still are people who go to California to see California. It's not that golden city "lot" of Hollywood that lures them—but those other one hundred and fifty-eight thousand square miles of state where God and the Spaniards and the sun have done a pretty good job.

There's the "Past" that gets some. Mystery and romance centuries old, austere missions, poetic names of places, streets, and houses: "The House of the Four Winds," "Casa Serena," "Casa Verde," "A Blue Adobe" in Monterey. There is Ramona's shrine in San Diego where visitors, as at Juliet's Tomb in Verona, are allowed to leave their calling-cards. There are Italian fishermen on the wharfs of Monterey, their rapid, excited Italian chatter transforming the place on an early morning into Marina Grande of Capri. And there are four-thousand-year-old *Sequoias Gigantea* near the Yosemite Valley.

There's Nature in its magnificent stride, dwarfing all human efforts for organization, fighting its eternal battles. At Del Monte, Pebble Beach, and Carmel—roaring silver-and-black breakers against blue-and-white, grim, surf-beaten cliffs. Black, incredibly twisted, tragic Monterey cypresses against ever-changing, wind-torn skies. Regiments of storm-wrenched grisly oaks, giant pines, and eucalyptus against excellently polished, self-contented golf courses, polo fields, and swimming pools; splashes of colours—fuchsia, golden poppy, heliotrope, pansies, bright sweaters, skirts, shirts; people playing tennis, golf traps, skeet-shooting, glistening hides of horses on the bridle-path and polo field, and the scent of wild lilac.

All around, there are miles and miles of ranches to stop at. Mr. and Mrs. Harry Hunt's enormous one—where they take their ranching seriously. The small one, "Palo Corona," of Mr. and Mrs. Sidney Fish—where they toy with ranching. Mrs. Muriel Vanderbilt Phelp's place—given over to the breeding of fine horses. During the polo season, at Del Monte always there's a round-up of the horse-lovers of the whole country: the Stephen Sanfords, Cecil Smith, Raymond Guest, the John Fells, Stewart Iglehart, from New York. From England, Major J. A. Aizelwood, who plays at the Fourth Dragoons Guards Club, and Eric Tyrell-Martin, the captain of the British polo team, who is in charge of polo in Del Monte. And among the spectators: the Harold S. Vanderbilts, the W. K. Vanderbilts, Louise Iselin, and Frederick Allen.

But animals own the place just as much as humans. Huge tribes of seals, cormorants, and sea-gulls are in complete possession of a group of rocky cliffs only a stone's throw from the beach. Elk leisurely stroll over the golf courses whenever they feel like it. Deer and bears in Yosemite Park come out to shake hands with you, and everywhere there are sublimely bored cows. The wildcats and

by a/ajálor.



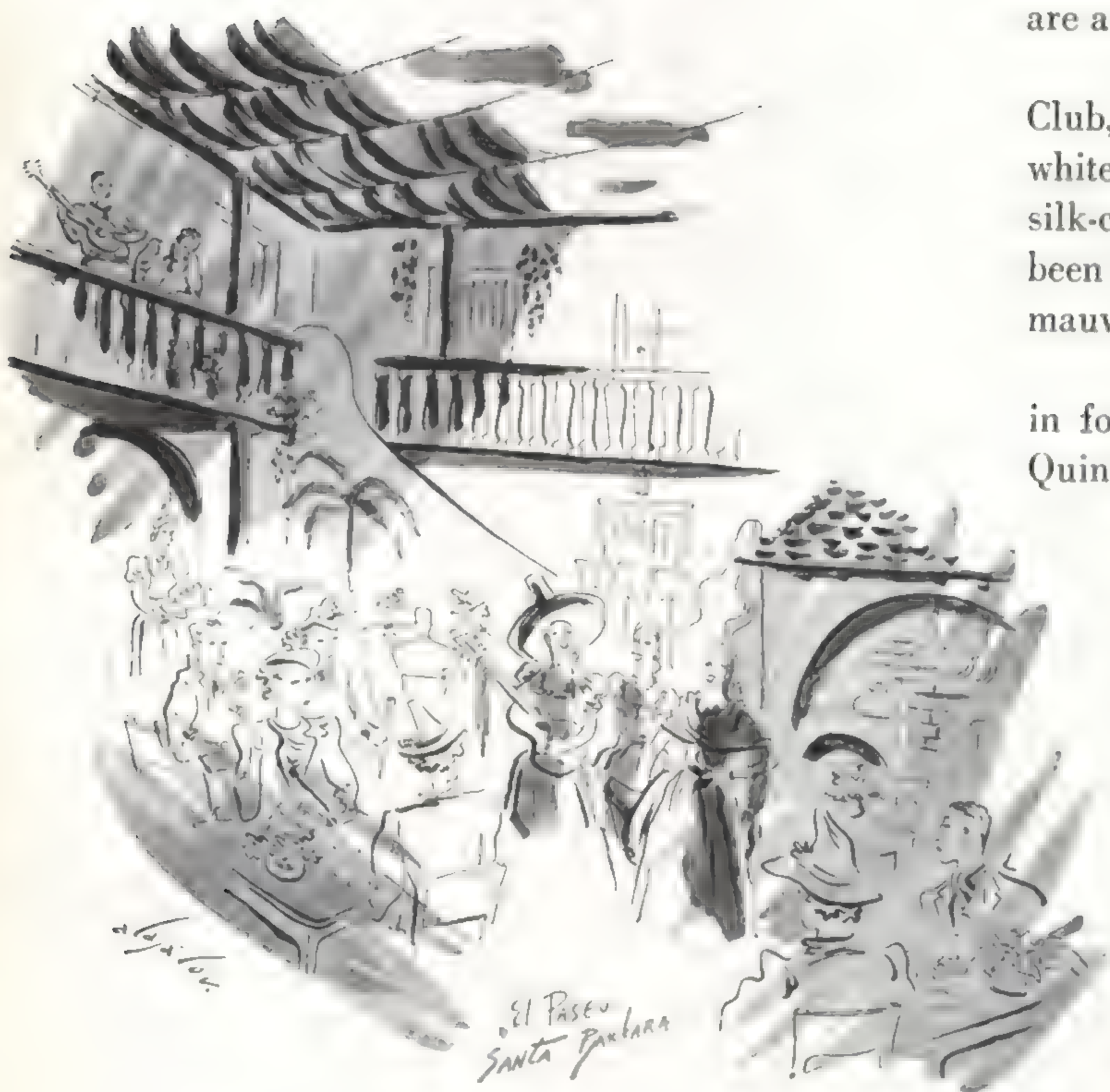
wolves keep to the woods, but the wolves occasionally venture out to seduce a civilized, but still romantic pedigree bitch. The lovely gentle chow of Mrs. McKim Hollins (who is a niece of the famous Mizner brothers) ran away into the woods with a devastating wolf and came back, after a while, with a brood that was combination chow and wolf, and quite fantastic!

In contrast to violent, dramatic Pebble Beach, Santa Barbara is blissfully charming. Guarded by a rim of islands, its surf is never misbehaving. White, pink, ochre, and greens are predominant colours; the light beige sands of the beach are hemmed with a dazzling white lace of foam. At El Paseo de la Guerra, there are boisterous green palms and pink roofs against the white Spanish adobe, and the rusty gold and dull pink mission against the green valleys. And, above all, a superb view of the Channel Islands and the ever-present background of blue mountains. At "Hope Ranch," the place of the Peter Cooper Bryces, guests are taken down to the beach in a private escalator.

The mansions of Montecito are completely hidden in greenery and guarded by elaborate gates; the air is filled with the rapid chatter of birds, the sounds of different trees, and the perfume of bright flowers. The Ludington's excellent collection of Roman and Greek sculptures is beautifully set in a Roman atrium among tuberose and begonias, and the Gillespie gardens are a sensation of old Italy.

At Santa Anita, there are the elegant colonial Turf Club, the silver of olive-trees, Brazilian peppers, the gold-and-white colour scheme of flower-beds, a gay tweedy crowd; bright silk-clad jockeys, green carpets of lawn, trees that might have been planted in a landscape by Poussin, and the snow-capped mauve Sierra Madre Mountains as a background.

And there's the desert—sun-blanced, hairy, austere in form with constant chameleon-like changes of colour. La Quinta is the most charming place in it—Gloria Swanson



always goes there, and the charming Mrs. Nathaniel B. Potter from New York spends a few months of every winter there. La Quinta looks like the last outpost of civilization; in fact, it's a flight from it. Above it are deep blue, immense skies, the white snow on the San Bernardino Mountains; and, below, the green gaiety of palms, gold cottonwood, orange, lemon, and fig-trees, wild heliotrope, verbenas, and crimson beloperone around the little Spanish bungalows. It's a place for complete rest and relaxation, a place to catch up on your reading. (The air is supposed to do wonders with you.) It's isolated. There are riding, tennis, sun-bathing, and skiing in the mountains. Santa Claus starting out in all his mufti has to change to a polo shirt and flannels. Not far away is an Indian trading-post that is fun for shoppers.

Palm Springs is to Hollywood (on a tiny scale, of course) what Miami is to New York. There are ranches for those who insist upon Western atmosphere: "Smoke Tree Ranch," and "Deep Well Guest Ranch," near Palm Springs; or, ten miles away, "B-Bar-H Ranch" in Coachella Valley. On them, the guests ride and rough it, and, at night, they all gather in front of huge fireplaces and sing to the accompaniment of guitars. Then, there is "Dunes," a gambling-place seven miles out in the desert. It's a dramatic discovery, after driving for miles over the dark, mysterious, and silent desert, to come upon "Dunes," with all the modern gambling devices, blazing lights, jazz orchestra, and an excellent cuisine.

If La Quinta is *comme-il-faut*, near-by Palm Springs is definitely in danger of soon becoming *comme-il-ne-faut-pas*. It's noisy and gay, very Hollywood; it has gambling-places, swing music, shoppes, soda pops, movie houses, sex-appeal, singing cowboys, and a few bewildered Cahuilla Indians.

As for the people—they do and dress exactly like everywhere else: the same games, same stories, same whimsies, same names to gossip about. *Hélas!*—same everything.



Palm Springs.



"Sequoia Gigantea" (the Red Woods)

Maria Guy's white paper-Panama: whiter than the stucco walls glistening in the Bermuda sun, glacial-cool. The crown is creased and topped with a bow of navy-blue mouseline. The brim bolts up one side sharp as a sailfish fin. With this, a hand-drawn pink linen dress. Both are at Henri Bendel. Jewels from Trabert and Hoeffler-Mauboussin

HORST





HATS THE SUN SHINES ON

The sun hasn't blazed down before on the like of these hats, above. Half page-boy pill-box, half bandanna, they're a fresh outcropping of the peasant hold on Southern fashion. With that dirndl-type dress (top) of green-and-white shantung, a red felt pill-box clamped down by a green kerchief tied over the whole hat. All from Bergdorf Goodman

There's a pincushion look to the white felt rim of that second pill-box toque (shown again in the small photograph). The brown-and-white printed linen kerchief slips in behind it and then down, on its way to the knot in back. A duplicate scarf collars the heavy white silk dress. Both the hat and the dress are from Bergdorf Goodman



REGENCY from start to finish—that pale yellow crêpe dress, left, with tiny leaves embroidered on the bodice and the green scarf. Hattie Carnegie; I. Magnin, California; Martha Weathered. Regency in spirit is the other, high-waisted, square-necked, but modern in medium: Cellophane-stiffened red lace. Stein and Blaine



Grafe

ROBE DE STYLE by Lanvin—supreme mistress of its ageless loveliness. The great sweeping skirt dips at the sides, cuts up in front to show your ankles; the bodice, with its peaked shoulders and huge bow, gives you a tiny waist. Of black taffeta, banded with tulle around skirt and décolletage. Imported by Henri Bendel

LITERARY parties this season have been the liveliest since the period embraced by the last years of the Coolidge administration and the first years of Herbert Hoover's term, when literary teas changed from small, self-conscious affairs to something magnificent. A man who goes to a literary tea leaves his hat and top-coat on a bed or couch, shakes hands with the host or hostess, takes a drink, and then stands there in a stuffy room for two or three hours, mumbling over and over, "Yes, of course I remember you," "You're looking prettier than ever," "Yes, but I thought that other book of yours was wonderful," "Why aren't you writing any more?" "I must have been misquoted, for I certainly never said you were illiterate," and "How about lunch at 'Twenty-One' next Tuesday?"

That's about all there is to it, ordinarily. The departing guest, after having unscrambled his hat and coat, goes outdoors, and, when the cold air hits him, he wonders why it is necessary to go to a literary tea to see the small group of persons whom he really likes and a great many who leave him cold. Of course, not all parties are exactly like that. Some are snooty, dressy, and overlaid with dignity. Others are strained affairs at which nobody knows anybody else and doesn't care much. Others, small and informal, are easy to bear.

But there is one characteristic of almost all literary parties: the guests usually leave the author, who is being honoured, pretty severely alone. Many an author, at his own party, has been observed wandering aimlessly and a bit wistfully in and out of the potted shrubbery, glass in hand, wondering what it's all about, while dozens of guests scream at one another. There is a sound reason for ignoring the author. After all, there isn't much any one can say to an author. If you say, "Mr. Maugham, I like your book," you will sound sort of silly, and Mr. Maugham may think you are having him on, or being polite. If you talk to the author and don't mention the book, he will be puzzled. If you tell him you don't like the book, and that in many respects he has always impressed you as being a sap, you are worse off than ever. So the best scheme is for the guest to stand still, grin amiably, take a drink when it is offered, and keep as far away from the author as the layout of the room will allow. In this way, he will gradually get the reputation of being an amiable, discriminating, very polite chap, and will be invited back again and again.

Following is a list of persons who, sometimes in full regalia, may be seen—and even met and talked to—at literary teas this season.

Ernest Boyd, the bearded and highly articulate Irish critic, may be present, although his attendance record (Continued on page 100)

TEAS FOR TIN GODS

BY STANLEY WALKER



Here you see a literary party, the literary great, and the guest of honour—that little man alone by the fireplace. Left: the key to the figures. 1. Honour guest; 2. Kyle Crichton; 3. Ogden Nash; 4. Stephen Vincent Benét; 5. Blanche Knopf; 6. Nancy Hale; 7. Waldo Peirce; 8. Sinclair Lewis; 9. William Rose Benét; 10. Whit Burnett; 11. Isabel Paterson; 12. Fannie Hurst; 13. Ernest Boyd; 14. Martha Foley; 15. Carl Van Doren; 16. Willa Cather; 17. Alfred Knopf; 18. Carl Van Vechten







DARK OR VIVID are these nightgowns painted by Giorgio de Chirico—the famous Italian artist whose horses, Surrealist ruins, and quasi-classicism are known in every gallery on two continents, and who has turned his brush to fashion for the first time here.

Black georgette is that first nightgown above—the old notion that a black nightgown is femme fatale is hereby exploded. It is cut as low as an evening dress; Bonwit Teller. Red chiffon is the second—a halter-necked gown, open to the waist in back; Saks-Fifth Avenue, New York, Chicago



Dark as ripe plums—the colour of that first gown above, of chiffon, with a long, trailing coat; from Bonwit Teller. Rich, deep shades—or blackest black—or the opposite extreme, pure white: these are sweeping the field of nightgowns, of lingerie—yes, even of corsets and brassières!

So serenely Hellenic are the lines of the triple sheer nightgown above, so sculptured the fall of its gathered sleeves, that Chirico must needs draw it twice: first, on the standing figure, in clear blue; then in chalky-white. Both are girdled with velvet ribbons. Bergdorf Goodman



WE WANT UNIFORMS

By Robert Littell

MY trend-and-tendency hound, an animal with a nose so keen that he foresmelled stream-lining in 1912, and the football-game raccoon coat as early as 1893, indicates, by certain unmistakable sniffings, that we are now in the dark before dawn of a great era of uniforms. A dawn already heralded by unmistakable cockcrowings, such as doormen, movie-palace ushers, the spotless sellers of Good Humors, and, among the other sex, the hostesses of transcontinental air-lines.

I am not one to resist an era, particularly an era of uniforms, which would go a long way toward restoring the vanished supremacy of man in a bisexual world. We are threatened with matriarchy. Women nowadays box, drink, practise law, and hold up the clerks of lonely cigar stores—all because, so to speak, the peacock has neglected his feathers. In the good old days, it was the men who put on war-paint and pierced their noses with magnificent copper jewellery, while the squaws cowered drably in the dust and looked up to them with unspeakable admiration. We are not much admired now; we are even beginning to slip from our position of equality; we are more and more put upon, and can actually be seen buying groceries, and can be observed counting the wash without a sign of shame. Put us in uniform, and watch us regain our mastery. There isn't one of us, once he were inside a pair of pants with red stripes down the outside; once he had gilt tassels on his shoulders and an eagled shako on his head, who would ever push the baby carriage to the park again.

With perhaps glacial speed, but with glacial certainty, the men and *Mädchen* in uniform are gaining on those who are in mufti. I am speaking now of America. In Europe, there have always been lots of non-military uniforms—costermongers, chimney-sweeps, *chefs de gare*, *sommeliers*, gondoliers, beadles, barristers, bishops. And in the new Europe, the Europe of the dictators, the wearing of uniforms has, of course, become a sort of racial ritual. We shall see nothing quite like that here, though we shall see something. It won't be nationalistic, or militaristic, but the expression of a profound, basic, and perhaps very dumb human desire.

It won't be militaristic because for one thing we are peace-loving, and, for another thing, military uniforms have become grimly utilitarian and lost all the swank they had in the days when Hussars wore death's-head helmets, sabretaches, and short, frogged jackets (with fur collars) slung over the shoulders so as to reveal to the dazzled eyes of enemy marksmen half an acre of gold braid. Our trend toward uniforms will be in the direction of night-club doormen rather than of khaki. Doormen are the Hussars; and ushers, the

Uhlands, of 1936. There are also plenty of Uhlanettes. Uhlanettes with epaulets, lamp-shade hats, big buckled belts, cavalry wasp-waists, and thigh-clinging military trousers. They lurk in the aisles of film palaces, they tear your ticket in half, and bring back to your mind all the glories of Austerlitz—unless you happen to notice that they are discreetly chewing gum.

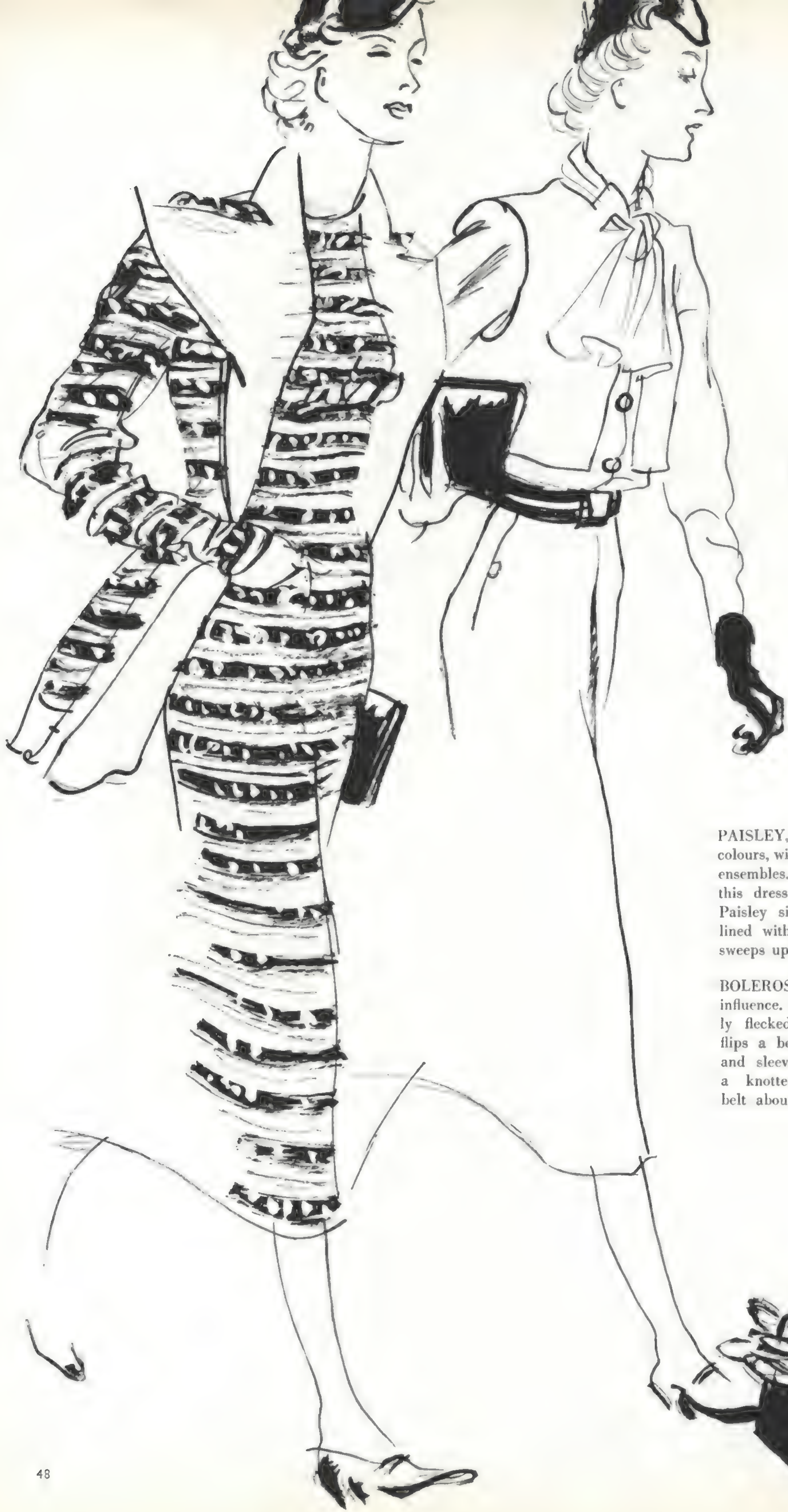
It won't be nationalistic because our native costumes do not somehow inspire song, love of country, or hatred of the inhabitants of Tia Juana or Montreal. Our native costumes are not good material for a national uniform. The Tyrolers are lucky; they have a native costume that looks equally well on a mountain top or behind the counter of the Oberammergau branch of the Dresdener Bank. (I have seen them in both places, and though some day I hope to see *Lederhosen* and those footless woolly socks that extend from just above the ankle to just below the knee, on a paying teller at the Guaranty Trust, I'm afraid I never shall.) The nearest thing we have to a national costume is, for summer, the newspapers worn over their heads by those who sleep in the park; and, for winter, the rubbers left in our front hall by persons unknown.

The outlines of the coming American uniform are still dim in my mind. It may be that of a cuirassier, plus brief-case; it may be that of a dragoon, plus zipper golf-bag. But whatever it turns out to be, it will answer some of our deepest longings.

First of all, a uniform—any uniform, from Light Horse to Grenadier Guards—would be extremely practical. It would obviate, for us who carry the cares of the world and wear its pants, the ceaseless difficulties of sartorial choice, which is nearly always bad. One reason men all wear boiled white shirts and crow-black suits in the evening is that, by the evening, they are too tired to choose, and find relaxation in complete similarity. But nobody seems to realize that we are also often tired in the morning. How pleasant to wake up secure in the knowledge that what we put on to-day we shall also put on to-morrow, and Wednesday, and every day till the end of the calendar. How comforting, instead of the agony of deciding between the blue suit with a white pin stripe and the grey suit with a white pin stripe, to jump into the same old varnished jack-boots, red riding-breeches, chromium cuirass, and top it all with an unchangeable busby made of the hide of a she-bear.

More important are the moral advantages. A uniform means release. Uniforms for all American men will very healthily bring into the open the furtive pagantry now indulged in by members of the Ancient, Elevated, or Imperial Orders of Moose, Elks, Owls, and Mice. A uniform means fraternity and good fellowship. For a man, there is a dreadful isolation in wearing individual clothes, all the more dreadful because they usually turn out to look like the clothes worn by every one else. It would restore our (Continued on page 102)

Opposite: The gold-clipped guardsman's coat on the girl toying with the sword is no fictitious dream of Mr. Littell's, but a handsome evening coat of billiard-cloth; from Bergdorf Goodman. Antoine of Saks-Fifth Avenue arranged the new roll coiffure



Paris

PAISLEY, with its exotic Persian colours, will punctuate many spring ensembles. Francevramant makes this dress and jacket of striped Paisley silk, the jacket proudly lined with a royal-blue felt that sweeps up across the broad revers

BOLEROS will reflect the Spanish influence. Over this dress of finely flecked black jersey, Chanel flips a bolero to match, straight and sleeveless. At the neck-line, a knotted scarf, and a ciré belt about the waist; Jay-Thorpe

Prop hesils



J. 3A 6E

JERSEY will go on being one of the most universally beloved fabrics. Chanel makes this suit of black jersey bound with red, adds a mesh-covered gold kid belt, and suggests a high canotier for your head. This suit is at Jay-Thorpe

STRIPES will streak across spring horizons. Here, Chanel sets aflame a black jersey dress with bright red stripes, set vertically and spectacularly. Over the dress is a meticulous cutaway jacket of a natural coloured coarse linen



One single colour for an entire costume, like the greyish-beige of Mainbocher's wool dress (first, above), matching fabric gloves, the Descat hat, the shoes. The only contrast—a brown hatband. (Dress; Salon Moderne, Saks-Fifth Avenue)

Blue net ruffles—the sort that Mainbocher lets froth up on his navy-blue silk jacket and dress, with Thérèse Hemsy's calf bag (all at Bergdorf Goodman). And Louise Bourbon's leghorn flower-pot hat. Jewels from Van Cleef and Arpels

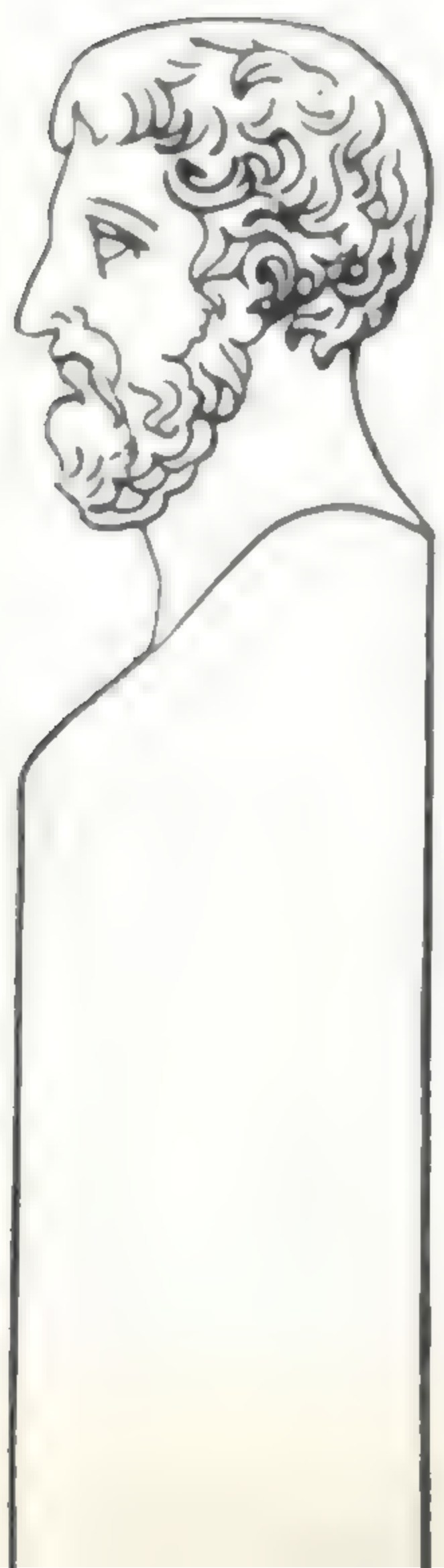
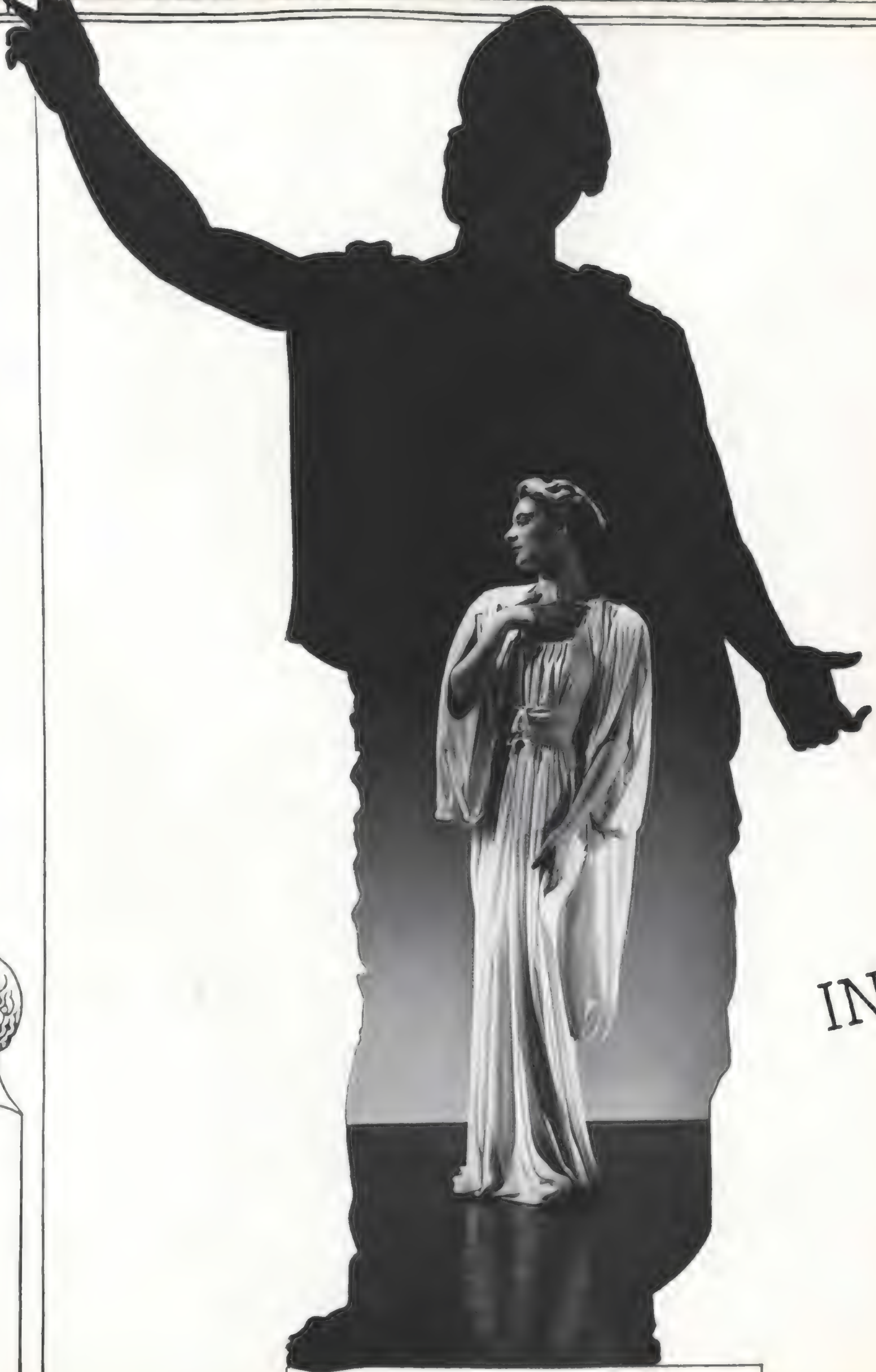
NEW YEAR'S RESOLUTIONS

The sleekest town suit, such as Mainbocher's of black pin-striped men's suiting, worn with a black shirt and Herz's enormous, diamond-stemmed leaf clips. The Aris gloves are sun-tan. So is the straw facing of Suzy's black felt (Sally Victor)

Mainbocher's bolero coat, swung over a wool skirt to match, that, in turn, buttons over a blue-and-white dotted tie-silk dress (Jay-Thorpe has all). Suzy's tailor-made turban deepens from sky to navy-blue. Gloves by Aris. Jewels from Boucheron

NELSON





IN

CALL it Roman Revival, this Sabine shadow falling on fashion. Already it is cast over the evening, in the satisfying beauty of classic drapery such as Maggy Rouff uses for her sheer white jersey dress opposite. Now it reaches to shoes like these, that might have trod the Palatine Hill

JOSEPH of Paris made all of these sandals. In their ancestry, they are Romans, every one, and are prophetic of the shoes we'll be wearing in the spring and summer ahead. The first, below, has a solid instep of kid, no back at all, and a twist of strap to fasten it at the ankle. It's piped in gold kid

TAPERED to a point like an Etruscan spear-head, the instep on Joseph's second model gives the effect of a high shoe. (This combination of cut-out sandal and high-shoe effect is one of the rising powers.) The sandal is of red kid, and it pads along, almost flat on the ground, save for a tiny heel

JOSEPH, we're sure, designed this evening sandal (third) for a modern Minerva. Very-grandeur-that-was-Rome with its sawtooth bands of gold kid stitched across and down its black satin surfaces. That wide ankle band, laced up in front, should encircle only the neatest of well-turned ankles

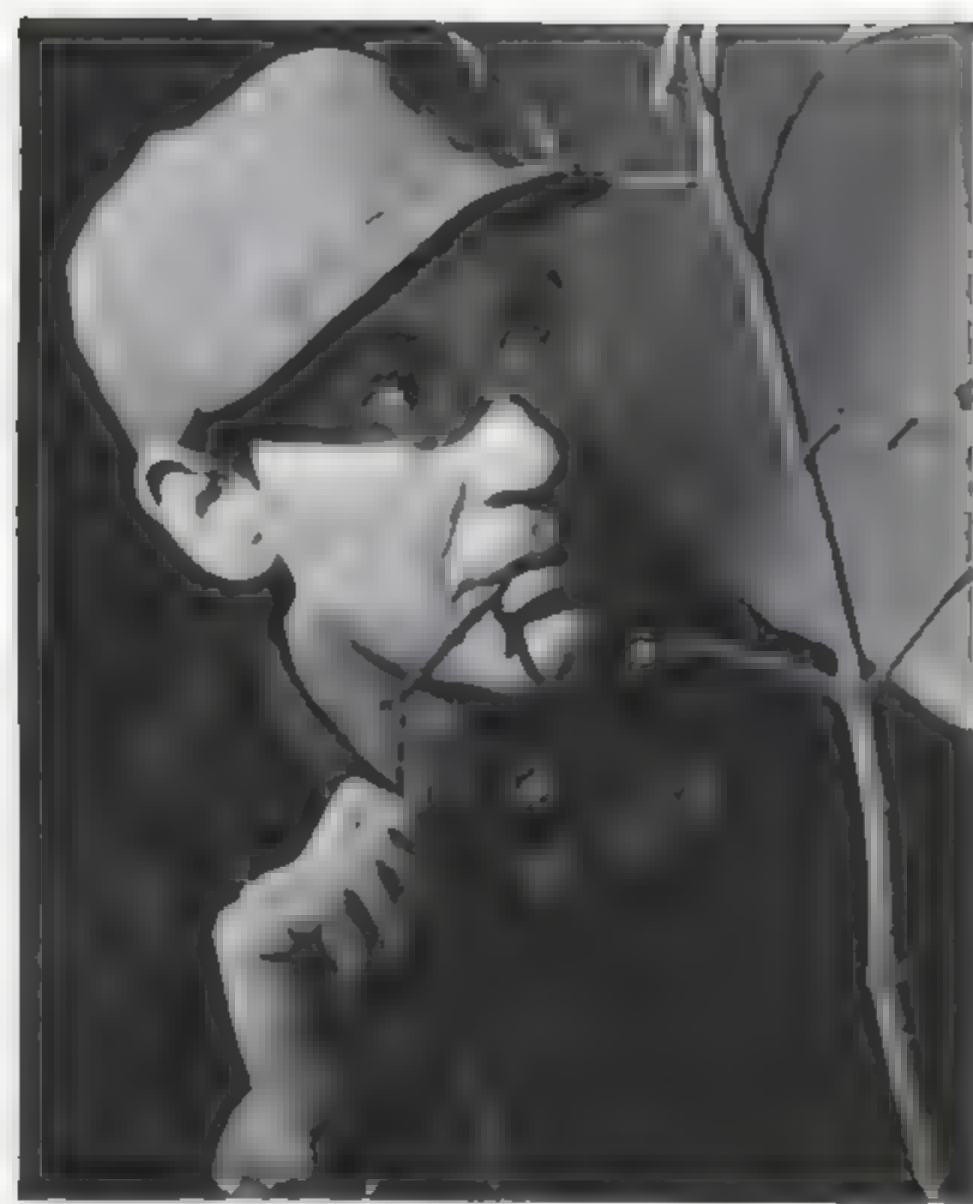
THE Roman Legions marched through Gaul in the prototypes of this last sandal, shown below. Joseph made it of red kid and cut it to look like the boots of Cæsar's conquering heroes, with a wide band of kid up the instep, up the heel, and another one buttoning high around the ankles

ROME'S FOOTSTEPS





GERTRUDE LAWRENCE IN "TO-NIGHT AT EIGHT-THIRTY"



BURGESS MEREDITH IN "HIGH TOR"



CLIVIA DE HAVILLAND, FILM STAR OF "CALL IT A DAY"



LILLIAN HELLMAN



RUSSELL COLLINS IN "JOHNNY JOHNSON"

VOGUE'S

THE moment a new Noel Coward play comes along, whole batches of people immediately know his sources. Sometimes they say he is merely dirtied Henry Bernstein, and sometimes watered Shaw. Occasionally, he is flighty Anthony Hope, and once a gimlet-eyed critic discerned "the dowdy hand of Alexandre Dumas, *fils*." I don't know whose hand can be discerned in the nine little plays which make up "To-night at Eight-Thirty." In them he has a bit of everything of the Coward legend—the chit-chat, the dancing, the miming, the wit, the songs, the heavy dramaturgy, the classes and the masses, all of it garnished with "darling, darling." Together they conclusively prove the pale, tired cleverness of the man whom Alexander Woolcott called "Master Coward" at twenty-one and now at thirty-six is still rightly calling "Master Coward."

It is not difficult to distinguish his works. They all have nasty comments on civilization. They all have bustling snips of dialogue. They all have a ripe, mouthy Dickensy sentiment. And most importantly of all, they rise at some point to a clatter of abuse, with the leading character virulently emptying his mind, spilling it over every one. If Coward were to dramatize the alphabet, using Gertrude Lawrence as his foil, he would say lovingly "ABC," and, by the time he got to "LMNOP," he would be throwing a dish, but by "XYZ," he would be a sentimental push-over.

That is what he does throughout this series, of which, the best are "Fumed Oak" and the lovely "Shadow Play." In the former, he is an English worm, in a slattern flat, telling off, in Cockney bitterness, his wife, his mother-in-law, and his fourteen-year-old daughter, who is the nastiest child of the season. Elsie, in the words of her father, "is AWFUL." In this skit, incidentally, Gertrude Lawrence, walking on her heels, slapping down the dishes, smacking her daughter, does some distinguished acting. To show their extraordinary dexterity, they switch from this brawl into the "Shadow Play," an elegant dream in which a couple about to be divorced, go back to their first days of love. Taking that old vaudeville hack, "The Revery," in which, for countless seasons, girls in bouffant dresses stepped out of frames while an old man dreamed below, Coward has turned it into grace and beauty, an exercise in libido. (It is difficult to write about him without depending on versatile, brilliant, charming, and brittle.)

Those are the adjectives which have clung to him ever since he started out to be ballet dancer and had his first success at twenty-one. Now, apparently, he will go on forever, scrapping sentimentally with Gertrude Lawrence, while audiences, with rare judgment, adore her swoop of a walk, her fine spasms of fine acting, and her ability to look enormously chic even with grease on her face and a wrapper tied firmly around her middle. And they will go on playing these plays of his, which rise less from a set of convictions than from an uncontrollable impulse to do a stunt.

That, incidentally, is exactly what the new Group play, "Johnny Johnson" by Paul Green, looks like, and is not. Although it looks like a stunt play, it actually rose out of the conviction that if the common sense, which makes people come in out of the rain, were applied to War, there wouldn't be any War. To do that Paul Green, the author, and The Group Theatre, set it in a frame of incidental music, had the characters break into song, put in scenes of poetic lyricism, some magnificently funny low-comedy, some bad satire, gave it superb sets by Donald Oenslager, and put Russell Collins wisely in the lead. Unfortunately, since none of them have enough theatrical sensitivity, the play as a whole is not completely successful. The attempt, however, is rousing, fresh, and sometimes moving. In only one scene does everything click—the scene in the grey, white, and scarlet office of the alienist. (Morris Carnovsky as the doctor who cannot remember his own name does brilliantly.) "Johnny Johnson" has more meaning, more sense than the Coward fluff-balls. In spite of its vitality, it has a slippery muddle-headedness, which finally spoils it.

None of that vitality lies in The Theatre Guild's new play, "Prelude to Exile." It is just a respectable dramatization, against stunning sets and costumes by Lee Simonson, of that Swiss interlude when Richard Wagner wrote the music for "Tristan and Isolde," while caught in the grinder between his big-bosomed wife, Minna, and slim Mathilde Wesendonck. There is something unreal about any play in which an actor (this time, Wilfrid Lawson), with the chin whiskers of Wagner and the acting mannerisms of Claude Rains, has to back away blindly from a rapturous kiss to find the piano on which he immediately plays the rapture theme from "Tristan." That is the main trouble with "Prelude to Exile."

SPOT-LIGHT

By Allene Talmey





STEICHEN

HANNES SCHNEIDER-MAESTRO OF SKI



IF the fun the world gets from hurtling down snowy precipices with six feet of hickory lumber strapped to each foot can be chalked up to that man on the opposite page. He's Hannes Schneider; ex-peasant of Saint Anton, Austria; the limping, forty-seven-year-old maestro of the Arlberg Ski School; the man who put the terrific speed into skiing—and took the suicide out.

"Crouch—bend your knees," he preached when people were standing bolt upright on skis in the Norwegian manner. "Turn with a Stem-Christiania so you don't break your neck." And with this renowned crouch and swing, he licked the laws of equilibrium, tamed that hostile pile of treachery, the Alps; and made skiing what it is to-day.

"Bending their knees" before him, shortly, were fanatical disciples from two continents: the present King Leopold and the late King Albert of Belgium, King Nicholas of Roumania, the Spanish princes, Jaime and Alphonso, Prince von Starhemberg (Hannes once gave him hell for an arrogant blunder), along with most of *de Brett's Peerage*, *Tout Paris*, and the *American Social Register*. So all-fired chic are some of his women classes that homespun, inarticulate Hannes greets (*sotto voce*) the scented lot: "*Guten Morgen*—Chanel, Patou, Guerlain, Caron. . . ."

Hannes hardly looks the part of a ski-speeder—until you notice his agile ankles thin as a hooper's or his blizzard-bitten face under the proverbial white loden-cloth cap. He's uncommonly husky, ponderous even, a slow-motion man with football shoulders. One knee-cap is split, one thigh cracked, one shoulder broken—but not, he'll have you know, by snow spills. He got them going *up* mountains, not *down*. The natives of Saint Anton, so they say, will declare a legal holiday the day that Hannes tumbles. Not that broken bones ever interfered with his skiing or dancing—he waltzes superbly. See him in action once—skis like a couple of match-sticks flashing faster than the eye—, and it's perfectly clear how the fanaticism sprang up.

Even Japan sent for him, a few years ago, to come and teach its mountain regiments how to ski. Much as he hates to stir from home, he went for six weeks—being rewarded with ten thousand dollars, a fine silk kimono, the idolatry of the island, a sword of honour, the friendship of the Mikado's brother, and the blushing tribute of having his ski

clothes taken from him and enshrined in Japan's national museum. And this past December, America, lately aroused to a high pitch over skiing, sent for him to demonstrate his technique in Boston's garden and New York's Madison Square arena on indoor ski chutes of pulverized ice.

Schneider was born in 1890, in the pin-dot village of Stuben, Austria, the son of a peasant who had two goats, a patch of potatoes, and a gun. His early yen to be a cheese-maker switched when, at eight, he put on his first pair of skis—skis put together out of barrel staves.

Intuition was his only teacher—there wasn't much else at that time to go by—in the Alps. Only hair-brained fools tried to negotiate such glaciers. Skiing was for rounding up reindeers. Scandinavia, with its gentle slopes, was quite another story from the Alps, and the Scandinavian technique, which stood you upright on your skis and gave you only what was known as a Telemark to turn with, wasn't very reliable when a thousand-meter precipice faced you head-on.

However, young Hannes, at fourteen and with his first real skis on his feet (he won them giving a recitation in school), learned what he could of the Norwegian or Telemark school. But soon he discarded it—substituting a system of crouches and swings that he had perfected with a friend, Victor Sohm, the inventor of the Sohm ski and skins.

There was plenty of early scoffing at his crouch and Stem-turns. "Crouch" is hardly the proper word. The German term *Vorlage* (forward leaning) is more accurate, and it means keeping the knees pressed forward, the axis of the body perpendicular to the slope, so that you feel as if you were lying against the air. But the scoffing vanished as, one after another, Schneider ran off with first prize in all the down-hill race and jumping events offered in the vicinity.

Then the World War broke out, and Schneider was made ski instructor of his regiment of Austrian mountain artillery. What he did to speed up their footwork got noised about. His reputation spread. This Hannes—they said—not only has a fast technique, but he has the knack of teaching—even heavy-footed soldiers.

The War was over, he went back to Saint Anton, borrowed four hundred dollars to build himself a gingerbread house, married his childhood sweetheart, Ludwina, who can't ski at all, but runs the sports shop (Continued on page 98)





MRS. WARFIELD SIMPSON in flowered brocade, with a diamond-and-emerald necklace and a ruby-and-diamond rose pin. Opposite, Mrs. Simpson wears black velvet with diamond sleeve clips and ruby necklace

U. S. Rubber's suit (first) in robin's-egg blue, with pleats at the sides of the pants for a make-believe skirt. John Wanamaker, New York, Philadelphia

White is far too flattering ever to be left out of the picture. Centre: Bradley uses it in wool knit for a beautifully fitted suit from Arnold Constable

Jantzen's very young, very firemen's-red suit of wool knit, with tricoloured bands and a short pull-over sweater. Lord and Taylor; and Marshall Field

STAUNCH colours like vermillion, firemen's-red, a clear burning blue midway between royal and navy-blue, bright deep green. Or the completely contradictory school of muted tones such as turquoise, dusty-pink, beige, even a melting violet. These are the colour beacons for the season's bathing-suits up and down the coast, along with unfailing white, black (after years of eclipse), and the mixed riot of colours that is stamped in print on everything from cotton to knitted wool.

Fabrics have every bit as much leeway. There are sharkskin linen (that's a new one), cloqué cottons, seersuckers, piqué, Celanese jersey, rayon jersey, wool jersey and wool knits, Lastex with satin, with wool, with jersey; rubber that is sometimes crêpy, sometimes ribbed. And prints everywhere, but newest on rayon jersey and satin Lastex.

The suits, themselves, have been whittled down. Every unnecessary inch has fallen before the shears. Décolletages are deeper, pants and shirts shorter, and the brief maillot is getting to be second nature with any one who really swims. Incidentally, you can scrap the idea that you can't wear a maillot unless you have the figure glorious. There's a new maillot this year that smooths the way. It has an orthodox maillot back—sleek and moulded that it is—but a skirted front, cut in one with the top and hung without a ripple, that gives a marvellous, unbroken line to the front façade.

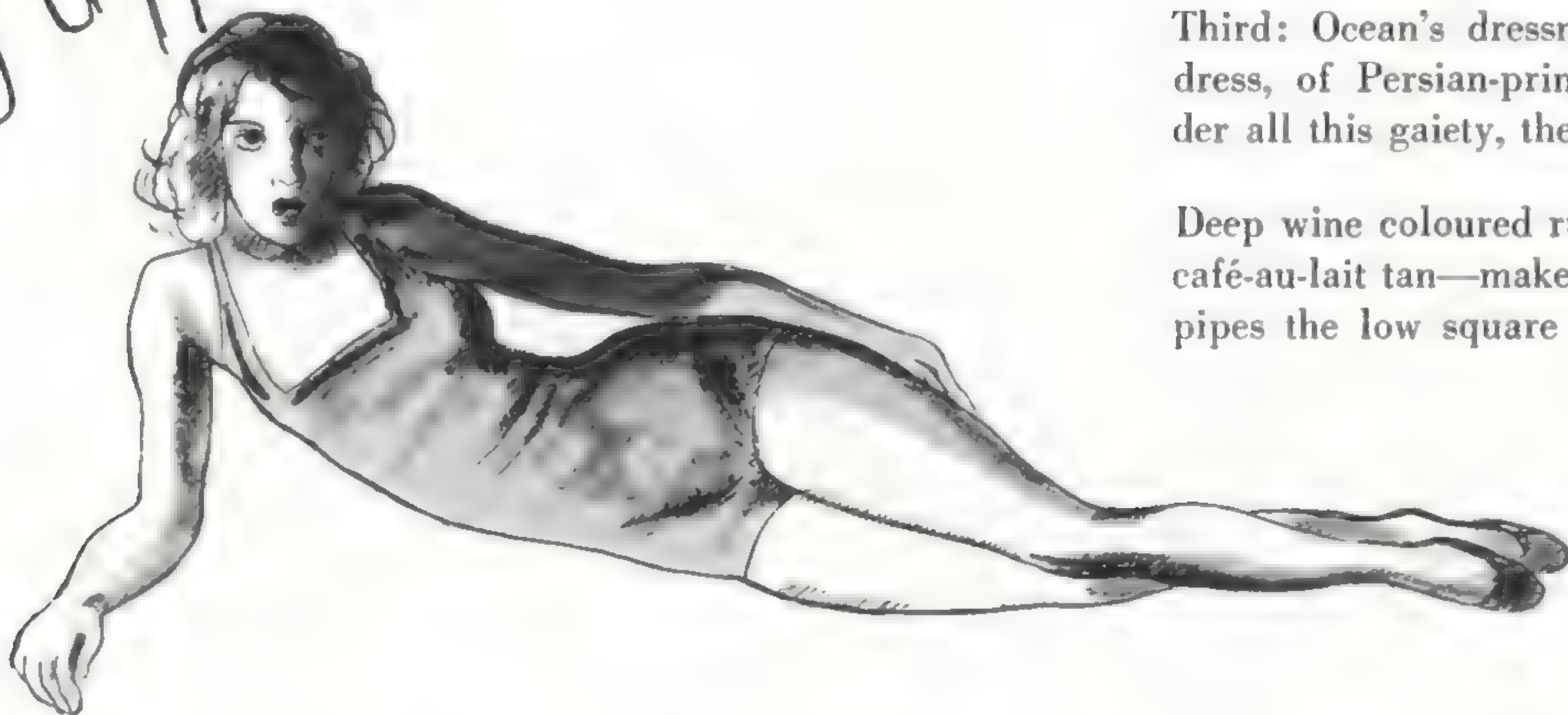
Dressmaker suits are still good—especially for larger figures. In these suits, you'll encounter a new word, *barboteuse*. It means romper legs—the same as those of a child's play suit, and romper legs, fittingly enough, are meant only for those whose own legs are lean, young, and lovely. You'll also encounter a prize steal from the men—Vassar's swimming trunks of Lastex and wool, which have suddenly been discovered as the long-awaited answer to what to wear under dressmaker suits. They are restraining (larger ladies take note), and they are a nice spike of colour under a suit. Canary-yellow ones under a bright blue suit; or maroon ones under a white suit (Best's).

As for caps, may we put in a fervent plea for the classic helmet or skull bathing-cap?—Spartan plain, unadorned, and either in white or the new jet-black.





SURVEY



B.V.D.'s figure-cutting suit (first, above) of blue-and-white striped jersey, with the stripes running slantwise for the brassière top. From Bloomingdale

A classic maillot (centre) by Gantner and Mattern, briefer, deeper-cut even than last year. Of blue ratiné-like wool and rayon Lastex; Bloomingdale

Third: Ocean's dressmaker suit, made like a little dress, of Persian-printed Ameritex seersucker. Under all this gaiety, there's a white jersey foundation

Deep wine coloured rubber—so very good against a café-au-lait tan—makes this Kleinert suit, left. White pipes the low square neck and back. From Macy's

TOWARDS THE SPRING

THREE more months of winter, but don't let that get you down. Add spice from the Mid-Season Openings, and you'll feel as though you'd only just begun to enjoy your winter clothes. We've picked ideas that will carry right on into spring. First, shed black gloves in exchange for beige. Wear them as a casual classic, irrelevant to anything else you have on—the way an Englishman puts on clean fresh doeskins every day. Let black patent leather opera pumps strike a spark from your furs. Carry one of the new important-looking black patent leather bags.

FLAUNT brightly coloured pompons on a Spanish sombrero, with rolled-up brim. Tie a girdle of coloured tasselled cords around your black day dress. Plan your town-and-country wardrobe to include coloured shoes in the early spring, in contrast to green, navy-blue, or brown. Watch for deep carnelian kid shoes; and russet-tan with a decided rosy cast. Step forth in dark red alligator pumps, when the snow's packed hard on the ground. Gather together any wishy-washy pastel lingerie, and have it dipped deep brilliant colours—violet, plum, emerald-green.

WEAR a light coloured jersey dress under your mink or beaver coat. A refreshing Pinehurst-type of dress, in light beige or light grey. Add the fillip of bright coloured jersey gloves. Choose natural coloured Bucko when you're buying new sports shoes. They have a smart, undressed-leather look. Sports jackets with a Norfolk cut are definitely coming in; and jackets and skirts contrast. Instead of white linen, fine printed silk handkerchiefs—carried English-fashion—look chic and new.

WHATEVER else, have an Oriental-patterned scarf or blouse. Paisley prints are important; East Indian prints have a strangely alien, even fresher tang. It's a steal from the South, but already these Oriental prints are cropping out in late winter hats—worn bandanna fashion, combined with felt brims. Boleros—so Paris has decided—give the most flattering line to the waist. Be gay and dashing in a red hunting-cloth bolero, with a black evening dress. Go South with a long wool cashmere evening coat, and look like an angel when you come North in the spring.

DON'T hesitate to wear short sleeves under your fur coat—the shorter the better. Let heavy spiral bracelets coil up your arm. Don't have the least hesitation about wearing extravagant jewellery with your simplest, most conservative clothes. In Paris, there's a craze for massive gold, studded with huge cabochon stones. Enormous, imperfect emeralds smoulder under furs. Band the high neck-line of your black day dress with white piqué—a strip of velvet, red or green, above that.

GO slightly Spanish gipsy with multicoloured effects. Wear a tiny black velvet pill-box, bound to your head with coloured chiffons—purple and chartreuse. Inject violent colour combinations into your black evening clothes—more important than ever. Twist an exaggeratedly long feather boa around your neck and arms—a boa in splashes of emerald, yellow, red. Tie a riot of grosgrain ribbons—long and thin as paper streamers—around your waist: red, purple, citron, green. . . . Go forth to meet the spring—a tambourine, figuratively speaking, in your hand.



A new wide-woven wool for spring and summer, crisp, cool, and uncrushable, is Forstmann's "Porosa," used for this model. Madame Halicka, who employs fabrics instead of paint as a medium, made this picture. Gown and fabric; Lord and Taylor



Sequin staccato—a bright blaze of them for dining in, on Schiaparelli's tweed jacket over corduroy pants.. (Salon Moderne, Saks-Fifth Avenue, New York and Chicago)



Sequin crescendo—a whole façade of them for dining out, triumphantly gaudy against Schiaparelli's black woollen outfit. And her fantastic feather head-dress



At California's Santa Anita: the sport of kings and the jacket of a peasant, in grey wool mesh with brawny shoulders, beet-red shirt-waist. Wool mesh, too, for that swagger coat, jacket, and skirt. Costumes and hats; Hattie Carnegie's Ready-to-Wear; I. Magnin, California

Fashions with Peasant Ancestry



THIS peasant influence is more than a fashion trend; it's a state of mind. When you're on holiday, you want clothes that have a holiday spirit. You want them to be a complete change from town clothes: more festive and casual, less studied and subdued. Unless you get away from your usual wardrobe, you can't really feel that you're getting away from your usual routine—or your usual self. . . . You don't, naturally, wear the real tribal regalia. But you do go in for full, gathered skirts and flamboyant peasant prints—even for evening dresses. You do tie your head up in a flowered cotton kerchief. You do wear tidy little jackets, over anything from slacks to dinner-dresses. And you do have bold peasant embroidery—on almost everything. Much-modified, all this, from the actual dress of the Middle European peasantry; but still essentially theirs—in gaiety, in light-heartedness, in holiday spirit.

Above: Peasant cross-stitching—embroidered in white on a blue piqué jacket, with a full skirt of piqué; Jay-Thorpe. Short peasant jacket—of black wool, over a flower-printed silk dress; Hattie Carnegie; I. Magnin, California



Mittel-Europa Influence

For Southern evenings: a civilized dirndl—of gaily flowered poplin, the skirt gathered and enormously full, the black velveteen bodice tight-fitting. Bonwit Teller; Marshall Field

For Northern evenings—after skiing: lady and escort in grey flannel jackets with green facings; green-striped grey slacks. Both, Saks-Fifth Avenue, New York, Chicago

RBW





MISS BEATRICE PATTERSON'S TOPAZ-AND-DIAMOND CLIP; MRS. JAMES V. FORRESTAL'S DIAMOND FEATHER; MRS. GILBERT MILLER'S DIAMOND DAISY AND TUDOR ROSE

THEY raid the antique shops for jewel-sprayed flowers and plumes and leaves. They cajole their jewellers into copying museum pieces that might well have spilled out of the coffrets of the Empress Eugénie. They want the real thing in their jewels: magnificent gems, fastidious design, and the fine full flavour of the nineteenth century. Jewels like the set of eight delicately made diamond roses that Mrs. Frederick Frelinghuysen wears a dozen different ways: a row across the shoulder of an evening dress; one sweeping spray of them, or two smaller ones; one rose on an evening bag.

Jewels like those opposite: Mrs. Gilbert Miller's marguerite in diamonds; or her stylized spray of a Tudor rose in diamonds, made by some master craftsman long ago.

Like Mrs. James Forrestal's proud plume of diamonds, with quivering edges and a spine on a flexible steel spring.

Or Victorian clips, such as Madame de Wardener's ruby heart that spikes the conversation the moment it's sighted; a mother-of-pearl hand holding a rose; and a jewelled lady-bug lighting on an ivory rose.

THEY WANT the real thing, but only when the jewel is as personal and distinctively theirs as a monogram. To wit:

Miss Beatrice Patterson's clip of diamonds and topazes that Herz in Paris designed especially for her.

Miss Elsa Maxwell's cigarette box, hobnailed with white sapphires (upper right) that Chanel made expressly for her.

The diamond-and-sapphire bracelet that was designed for Mrs. William Ladd by the Duc de Verdura at Paul Flato's—a fabulous affair in the shape of a sailor's bow-knot.

Mrs. William Paley's pair of wide gold bracelets set with emeralds in a tiara design and worn one up, one down, to make an interesting pattern on her arm.

The Ionic column, solid with diamonds, that Miss Ina Claire wears as her newest amusing ring.

Mrs. Anthony Biddle's short hatpins (gay 'Nineties vintage) that she had made from two of her famed emeralds.

In London, Mrs. John Moseley's musical-clef brooch.

In Paris, extravagant, fantastic jewellery with the simplest, most conservative clothes: Schiaparelli's long coral serpent that coils about her tight black sleeve; Madame Sert's six-inch bunch of cabochon emerald and garnet grapes from Boivin, clipped to a tailored suit; the Comtesse de Breteuil's bracelet set of gold bands and uneven cabochon emeralds, giant-size, rimmed by a sunburst of baguette diamonds.

THEY TURN JEWELS into buttons, and fasten everything from simple day dresses to black sequin evening jackets with a blazing row of gem-studded nubbins. Black enamel blackamoor heads, for example, with their coral head-dresses lighted by emeralds, on Madame Vilmorin of Paris. (She had these buttons copied from her antique Venetian blackamoor clips.) And Madame Chanel's buttons of real stones on her long-sleeved black velvet dinner-dress. (Continued on page 94)



MISS MAXWELL'S CASE; MRS. LADD'S BRACELET

THE REAL THING



MRS. STEPHEN SANFORD

Emeralds are Mrs. Stephen Sanford's hobby. In her superb collection are this carved emerald-and-diamond bracelet and these rings, one a huge emerald; the other, an emerald and a diamond

Mrs. Jay O'Brien's aquamarine jewellery was designed by the Duc de Verdura at Paul Flato's. Here Mrs. O'Brien wears the bracelet and necklace with pendants, and a ring of one massive aquamarine

Mrs. Harold Brooks wears a platinum bracelet in which a clip of Oriental gems is inserted, and a diamond and sapphire bracelet. These, the diamond clip, and brocade vanity box are from Charlton



MRS. JAY O'BRIEN

MRS. HAROLD BROOKS





KORST

THEIR JEWELS

Mrs. Shevlin Smith chooses a deep green velvet evening dress with a Victorian off-shoulder décolletage to set off the fire of her handsome necklace of square-cut topazes framed with diamonds

BEAUTY FOR BOYS

NOBODY LOVES A MAN who pats his hair down every time he catches his own eye in a mirror, or glances affectionately at his nails, or fiddles with his tie; a man, in short, who preens. Consider then, débutantes, the obvious analogy: the girl who whips her compact out at five-minute intervals, dusts her escort as well as her nose with powder, and contorts her mouth spasmodically as she leans on the lipstick. Try to do a thorough job of make-up before the party; then, if retouching must be done, retire from the public eye.



JOAN CRAWFORD has been responsible for more square, bulging lower lips than Eros for Cupid's-bows; but remember that her mouth is reshaped by an expert. You can achieve the best results by avoiding the two extremes—the Ubangi trend on one hand, and the rosebud on the other—and following the lines of the mouth Nature gave you. However, if you're really unshakable in the conviction that your mouth needs remapping, be sure to get an expert to do the initial survey; it's very important to get the right boundaries.

FLOWERS, BIRDS, FEATHERS are, like anything else, charming if used in moderation. But, alas, too often the quest for sophistication will lead you into the pitfall of so bedecking your head with flora that it looks like a background for one of the jungle groups in the Carl Akeley Exhibit. If you go in for birds, be careful of the angle—the wrong tilt will give you that confused look people have when an affectionate pigeon settles on their heads in Central Park. Simplicity is the most infallible rule for chic.



THE LONG, FLOWING, ARTY type of hair-cut is fine for Ginger Rogers and Margaret Sullavan; they can fling it around impetuously in the abandon of the dance, or run thin, nervous fingers through it to register emotion. But leave it to them, because in ordinary life it's about as practical as a spaniel's ears. Strive, instead, for a well-groomed look, by having a very neatly coiffured head—cut rather short in back—that can be subjected even to rides in open cars, yet manage to look crisp rather than flowing, and up instead of down.



MARLENE'S SLENDER BROWS may do a lot towards making her the *femme fatale* that she is. But, unless your face has the same delicate, hollow moulding (so discouragingly rare), they inevitably give you that vacant look. The best line in brows for you is to have them neat, but rather thick—they give a charming sweetness of expression to a young face. Just pluck out the wayward hairs that won't fit in anywhere; and keep your brows brushed. Cream mascaras are easily applied and give a dewy effect to the lashes.



DON'T SUFFER THE AGONY of cultivating long, predatory finger-nails—the era of the Fu Manchu claws has passed. Have your nails a practical length, an oval shape.

Lighter polishes, such as rose-pearl, so well adapted to catching night-lights, are increasingly popular. If you're used to brilliant polish, anything else may look drab—but remember that very red nails require immaculate grooming. You'll find the non-transparent cream polishes a good camouflage for little negligences of grooming.



A CRUISE WARDROBE OF CLASSICS

For nights on deck or in Southern ports, a slender dress of an imported silk splashed with tropic flora. It's fitted unforgettably, has a bolero to slip over your shoulders, and it all packs easily; \$49.75



A find for sightseeing in cities like Havana is this soft version of the shirt-waist dress and its loose jacket. Printed silk, in blue with red; \$35. Felt Breton. For decks, shore excursions, or golf, this perfectly tailored classic of Celanese sheer alpaca. This is a dress you'll want to hoard over until summer; \$25. A casual top-coat to ward off salty breezes. With its own gored skirt, it allows all kinds of alliances with bright sweaters; \$49.75 for both. Peaked toyo straw

You'll want to bare your back to the sun, but you can't go around like that all the time. So slip on the bolero jacket—effective for all its brevity—and you'll be ready for an expedition of sightseeing in many ports of call. It's of an imported linen homespun in dark tones, edged with saddle-stitching and belted in white; \$35. Knitted Dalmatian pill-box



Stripes are inevitable this season, and so are the new shorts that reach almost to the knees. Even Bermuda won't object to these. They're planned for action, with the fulness pleated into them, and made of a tissue-weight silk shirting to avoid any bulkiness. Add the neat, monogrammed shirt and a matching striped skirt that buttons down the side. Three pieces; \$25

Infinite charm in this dress that dances under Southern stars. Yards of dotted Swiss, as dark as a moonless night, combine with shirred lace, and the fichu may be flung about your shoulders; \$29.75

All models from Franklin Simon; other shops listed on page 16

UNDER FURS IN JANUARY - WITHOUT FURS IN APRIL

Spring's herald isn't the arbutus any longer. Not when suits like these look so vernal under furs in January. The suit, right, is all tucks and black wool. Worn with it, a feather-spired pancake hat of blue felt

Fresh-looking under a Persian lamb coat now, that Knizé suit shown below, of heavy worsted, black-and-grey striped. The jacket-length belongs to the new school—just covering the hip-bones and no more



KNIZÉ SUIT IMPORTED BY RUSSEKS



SUIT FROM ALTMAN. HAT; FLORENCE REICHMAN

HORST



KNIZÉ SUIT IMPORTED BY RUSSEKS



SUIT AND HAT; BONWIT TELLER; MARSHALL FIELD

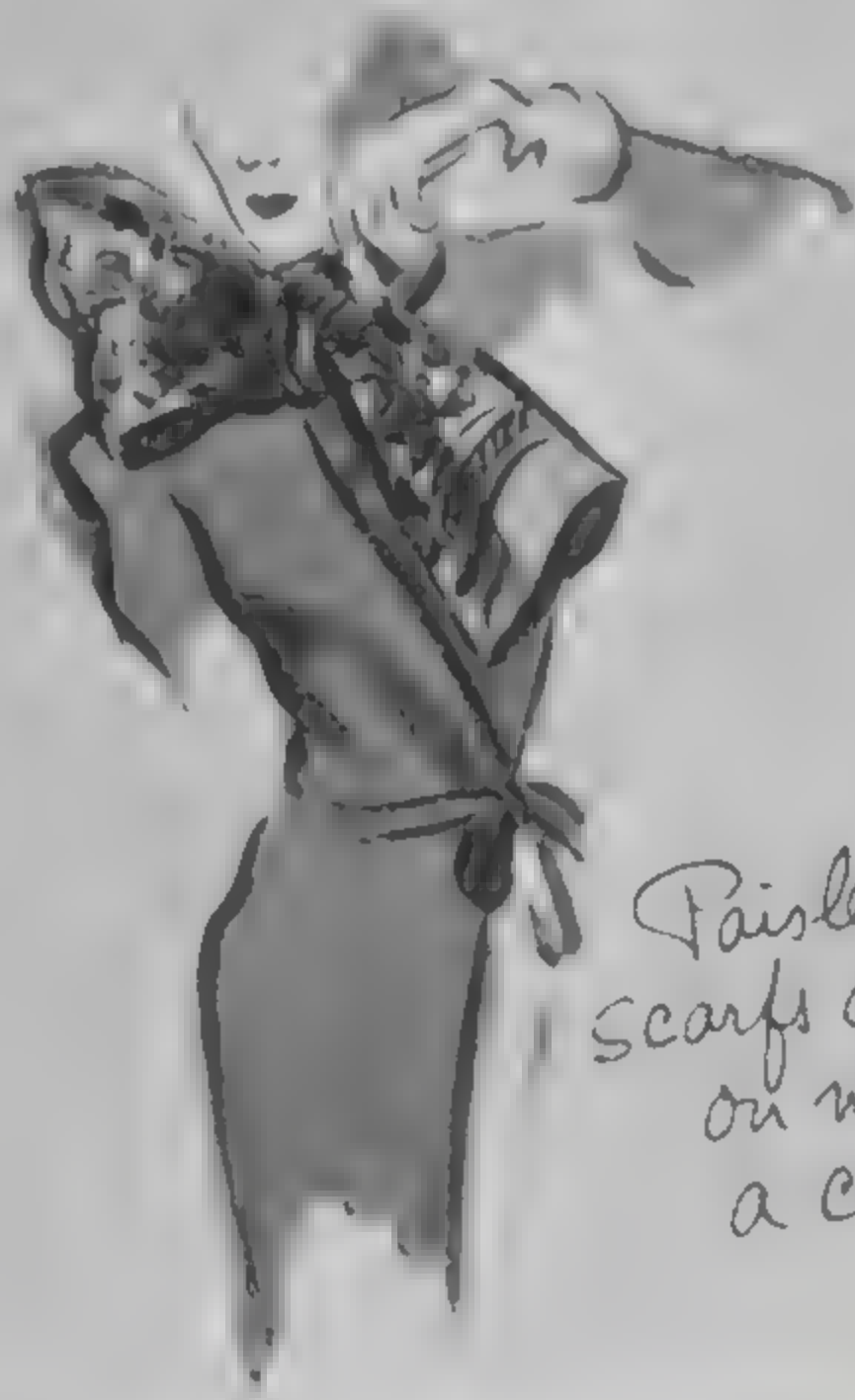
Uppermost, a Knizé suit of brown-and-beige striped tweed—the sort that goes into men's country suits. When your mink coat's slipped off, they'll see the short jacket-length, the tidy flare of the slender skirt

The cocksure little black suit directly above is tailored beautifully of Hockanum woollen, with a single-breasted jacket and a straight skirt. Two tones of ribbon wind round the brim of the towering turban



Coats with striped silk sailor collars

Lelong



Paisley scarfs askew on many a coat



Courtier's breeches of mauve taffeta under a slit crêpe skirt

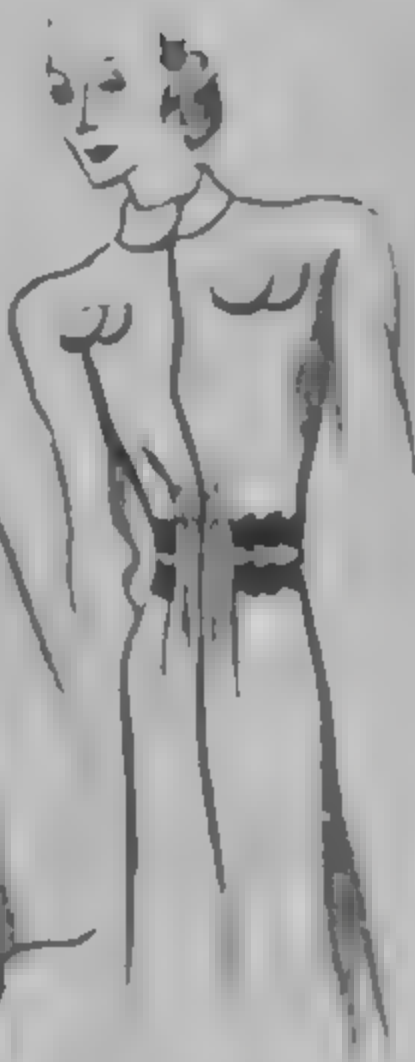


Pleated lamé skirt gashed into peaks
Schiaparelli



Spanish revolt - lace skirt, suede top

Schiaparelli



Partridge pleats front and back on a coat



Outlines of patent leather on another

Paris Mid-season Details

Gold flecks, gold braid on a black crêpe dinner dress



Alix

Evening cape of Persian lamb pleats on a blue crêpe yoke

Schiaparelli

Back interest in suits
three gores,
five gores,
arabesque
seams

Slabs of gold
metal for
jacket buttons

Square neck
hair-lined in white
Lamin

First bright,
then white velvet, to
band the neck of a dress

Alix

Coat with
tab pockets
widening pleats;

On plaid
braid down
the front,

One sleeve draped,
one shirred

One-sided
fulness,
ample raglan
sleeves

Alix

Banner draping
on purple-brown

Cross-lashed
décolle-
tage

Arm slings
for shoulder-
straps

Alix

Skirt ends to belt in front fullness

On down-in-back
rolled collars



COATED

S-3946

481

S-3948

delys wall

AND SUITED



Designs for dressmaking

Coat No. S-3946 looks straight ahead into the spring. It predicts a splendid forcefulness in the coat silhouette, marked by decisive revers, a high emphatic waist, and hearty flare. Designed for sizes 12 to 20, 30 to 42

Coat No. 481: Thaw out your spirits in a neat new redingote. Notice that it's slender only through the shoulders and bodice, with the fulness deftly centered in the skirt section. It's designed for sizes 12 to 20, 30 to 40

Three-Piece Suit No. S-3948: The overcoat is straight and boxy, very like a recruit's coat. Underneath, a brief, fitted jacket that buttons single-breasted above a slender skirt. It's designed for sizes 12 to 20, 30 to 40

Two-Piece Suit No. 7570: Stimulation for a weary wardrobe—a suit you'll wear now under a coat and alone when the crocus blooms. The fitted jacket is short; the skirt gored. It's designed for sizes 12 to 20, 30 to 42

Jacket No. 7578: You can make it either a cardigan or a conventional suit coat with lapels. Designed for sizes 14 to 20, 32 to 44. Skirt No. 7568 is "Easy-to-Make," slim and straight. It's designed for sizes 25 to 34

For back views of these models, see page 89



SHOP-HOUND ON SAND AND SKI

SHOP-HOUND has been in a flurry of sand and snow, getting you ready for the North and the South. A prize discovery is a new shop, which sells just one dress (and a blouse cut on the same lines). It's the Grace Ashley shop, all burning-blue and white, 743 Fifth Avenue, where you can find the famous Grace Ashley shirt-waist dress. Mrs. Ashley has so perfected the custom cut that she makes only this one model, in innumerable versions of colour and fabric—all with jewelled studs. People buy it by the dozens. About \$15 in washable cottons and linens for the South. About \$20 in powder-puff wools, in painted-desert colours. About \$23 for velvet and imported shirt-waist silks. The velvet dress has pearl studs.

THE ski shop of André, 49 East Forty-Seventh Street, has the authentic, businesslike atmosphere of a ski shop tucked away on a steep Tyrolian street. André grew up on skis in Russia, and has skied all over the world. Japan and Chile excepted. He has an enormous collection of skis and gives serious consideration to the type of skiing you do. He takes as much interest in helping you select plain, sturdy skis at about \$6.50, as a pair with entire bakelite running surface at about \$15. He won't sell you bindings—he has all the twenty-four different kinds—without first seeing your boots. Poles and waxes are chosen with as much care as skis; and there's a good collection of classic ski clothes and hand-knitted sweaters and scarfs.

THE very name "Cotton Shop" inspires you to slough off winter woollens and go South. So does their brief-skirted printed linen beach dress, sketched at the lower left. About \$23.50, in a vivid contrast of brown-and-white, blue-and-white, red-and-white, or green-and-white. Here's a shop—548 Madison Avenue—where you can count on finding anything you want in smart, simple linen play clothes, from about \$7 to \$11. You'll also find some rather special models, such as a thin, natural wool dress, with a yellow pigskin belt, about \$35. For tops in deep-sea fishing off the Florida Keys, I recommend their coarse linen blouse, imported from Austria, about \$18.50. You wear it as you would a man's sweat-shirt.

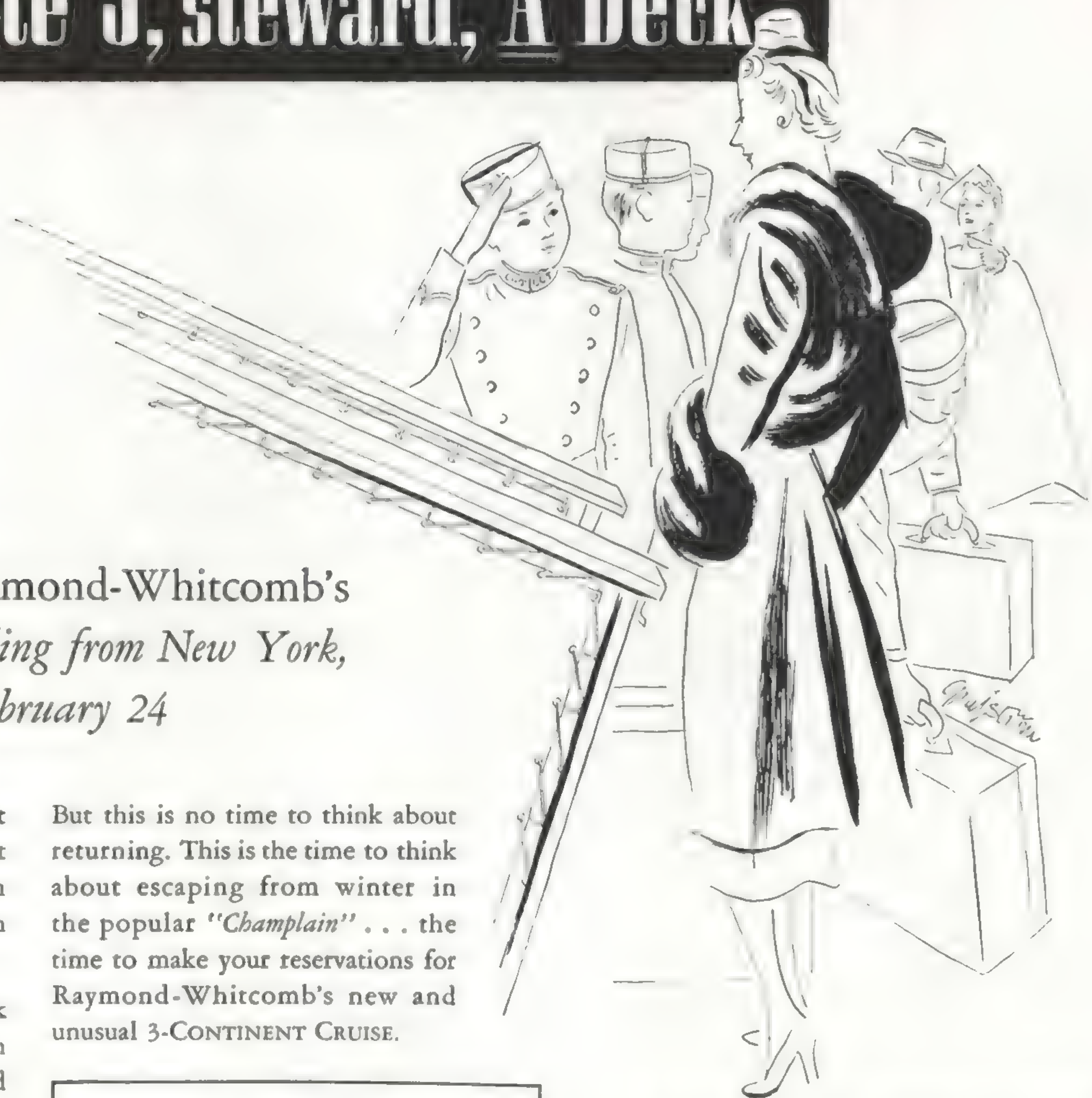


YOU'LL find all types of diverting Southern clothes in the blue-and-white Victorian salon, Chez Rosette, 417 Park Avenue. The white sharkskin pyjama, left, has a neat black patent leather belt and fastens diagonally with shiny black glove snaps (no buttons to pull off is the idea); about \$30. Mrs. Pleasants Pennington, who runs this attractive little shop, has a great variety of vivid linen pyjamas, gaily striped silk pyjamas, and trim knitted wool dresses, with short sleeves. Thin striped taffeta, used for a shirt-waist type of dress, took my fancy. It has a prim little bodice and a widely flared skirt; about \$23. And you'll find a collection of evening dresses, refreshing as the wind in the palms, from about \$17.

BUT that's not the whole story of 417 Park Avenue. There are all kinds of Southern clothes to collect at this Park and Fifty-Fifth Street corner. When you buy a dress, Chez Rosette, Thérèse Bois, in the same shop, will make you a hat to go with it; from about \$10.50. Across the hall, you'll find the Princess Obolensky, president of the Nancy Lincoln Guild. In addition to her lovely hand-quilted negligés and coverlets, there are enchanting Southern evening jackets (there's a hand-quilted flowered linen bolero, silk-lined, for about \$19) and good-looking, double-breasted, quilted linen beach robes. With hand-work so important, these models are a great addition to your Southern wardrobe. (Continued on page 90)



"Suite 3, steward, A Deck"



The occasion, of course, is Raymond-Whitcomb's new 3-Continent Cruise, sailing from New York, S.S. Champlain, February 24

YOU are quite aware as you go aboard that this is the first cruise to include the West Indies and West Africa and the Mediterranean . . . and you are looking forward to it with a great deal of excitement.

For one thing, you are elated to turn your back on bleak winter. In three days you will be in the warm West Indies! Three calls there, and you will cross the Atlantic by the sunny southern route to tropical Africa and the Canary Islands! Then the Mediterranean, just as Spring comes — Algiers, Bizerta, Palermo, Naples and the Riviera in its brilliant season!

In 22 days you will reach Marseilles, the final port. Twenty-two days of pleasure in fascinating foreign ports and on board that authentic and delightful bit of France, the luxurious "Champlain", with her courteous officers, well trained stewards, and Parisian cuisine.

You will reach Marseilles on March 19 . . . but you need not return at once. You can stop and travel in Europe, for your ticket includes return passage on any French Line ship (including the "NORMANDIE") up to July 15.

But this is no time to think about returning. This is the time to think about escaping from winter in the popular "Champlain" . . . the time to make your reservations for Raymond-Whitcomb's new and unusual 3-CONTINENT CRUISE.

THE PROGRAM

Leave New York, Feb. 24

<i>In the West Indies</i>	<i>In the Mediterranean</i>
Dominica	Gibraltar
Martinique	Algiers
Barbados	Bizerta
<i>In West Africa</i>	Palermo
Dakar	Naples
Casablanca	Riviera
Canary Islands	<i>Arrive at Marseilles, March 19</i>
Teneriffe	

In the 28,124 ton liner "Champlain" (French Line) Rates \$450 up (including return). Shore Excursions additional.

3-CONTINENT CRUISE CLOTHES

In collaboration with Raymond-Whitcomb, the following stores offer you A Complete Cruise Wardrobe . . . everything you could possibly need for this fascinating new cruise — and every item an *authentic*, new cruise fashion.

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L. S. Ayres & Company Indianapolis, Indiana	The Lamson Brothers Company Toledo, Ohio
Boston Store Milwaukee, Wisconsin	F. & R. Lazarus & Company Columbus, Ohio
Byck Brothers & Company Louisville, Kentucky	H. & S. Pogue Cincinnati, Ohio
Davison-Paxon Company Atlanta, Georgia	A. Polsky Company Akron, Ohio
Denholm & McKay Worcester, Massachusetts	Pomeroy's Harrisburg, Pennsylvania
Dey Brothers Company Syracuse, New York	Porteous, Mitchell & Braum Portland, Maine
L. S. Donaldson Company Minneapolis, Minnesota	Saks Fifth Avenue Chicago, Illinois
Emery, Bird, Thayer's Kansas City, Missouri	Sibley, Lindsay & Curr Company Rochester, New York
Field-Schlick, Inc. St. Paul, Minnesota	Franklin Simon and Company Greenwich, Connecticut
Forbes & Wallace, Inc. Springfield, Massachusetts	R. H. Stearns Boston, Massachusetts
J. Goldsmith & Sons Company Memphis, Tennessee	Stix, Baer & Fuller St. Louis, Missouri
Herpolsheimer's Grand Rapids, Michigan	Stone & Thomas Wheeling, West Virginia
The Higbee Company Cleveland, Ohio	Strawbridge & Clothier Philadelphia, Pennsylvania
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(in Cunard White Star "Britannic")
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Feb. 17 to Mar. 10 . . . 240 up
Mar. 12 to Mar. 26 . . . 165 up
Mar. 26 to Apr. 4 . . . 100 up
(in French Line S.S. "Champlain")
Feb. 10 to Feb. 23 . . . \$165 up

MEDITERRANEAN

(in the Italian Line M.S. "Vulcania")
Feb. 10 to Apr. 11 . . . \$685 up
**FOR THE CORONATION OF
KING GEORGE VI**

Accommodations on the flagship, "Orion", May 11 to 14, \$75 up. Also reserved seats in the best stands.

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The annual Raymond-Whitcomb summer cruise to the Lands of the Midnight Sun and Russia and Northern Europe.

WESTERN EUROPE CRUISE, JUNE 26

A delightful summer cruise along the shores of Western Europe, from Portugal to Norway.

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Boston: 145 Tremont St. & 122 Newbury St.

Philadelphia: 1517 Walnut St.

Cleveland: 841 Union Trust Bldg.

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There and Everywhere—They tennis and golf under hot Southern skies—bathe in azure blue waters—commute on the von Hindenburg—In McCutcheon's New Silks.

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Imported French Printed Silk Crepe—Every pattern is exclusive with McCutcheon—many in stunning hand-blocked designs. A wide variety of exquisite colors. 39 in. yd. 2.75 to 7.50

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Washable Sport Silk Crepe—Gay stripes, checks, and two-toned weaves for the very essential sport clothes—as well as blouses and pyjamas. 36 in. yd. 1.50

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Plain Color Silk Crepes—A splendid variety of flat, rough, or satin weaves for daytime, sports, and evening clothes. All silk, pure dye—and the very latest Spring and Summer colors. 39 in. yd. 1.50 to 3.95

Samples of these and other fabrics will be sent on request. Write Dept. V137



McCUTCHEON'S

FIFTH AVENUE AT 49TH STREET • VO. 5-1000 • NEW YORK

DISCOVERIES IN BEAUTY



ANJERSEN

Molinard's “Xmas Bells,” destined to ring throughout the year—an unforgettable scent, cleverly bottled; and “Isles d'Or,” exotic and irresistible as its name

WHILE you are “turning over new leaves” in the traditional first-of-the-year fashion, you should make at least one resolution about the care of your skin. The time has come to think about its health, as well as the outward appearance, and, when you think about skin health, you come face to face (if you haven't already) with Vitamine F, the newest aspirant for vitamine fame. Presumably, a deficiency of Vitamine F (linoleic acid, in private life) can be placed as the cause of many common skin faults. After intensive study and experimentation, Mary Imogene Shepherd has compounded a preparation that is a mixture of natural vegetable oils and is rich in Vitamines E and F; it is called Baby Skin Oil. As its name implies, this oil is for the purpose of restoring to your skin the soft, silken texture which a baby's skin has. It seems to sink into the skin and is so highly concentrated that only a few drops need to be used. It should be lightly massaged into your skin after every cleansing process.

• If, however, you feel the need of something more complete than just facial beautification—a complete overhauling, in fact—the Saks-Fifth Avenue Silhouette Shop has the facilities for starting you out in the New Year a new woman. If your figure needs remodelling you may have a Beauty Ray treatment, which consists of a few simple exercises on the table and ten minutes of concentrated warmth on the Beauty Ray table, followed by a wonderful, invigorating massage that is concentrated on any bulky parts of your body. The finishing gesture in this treatment is a mint, cologne, or alcohol rub.

Or, if you want a short and effective rest-cure, you will find it in Saks' Solartherm—here you are placed in a fascinating contraption with a fifty-inch sun-ray (Continued on page 88)



RAWLINGS

Nautical note in a complete and jaunty bath set. The neatly labelled bottles are in frosted glass, topped by chromium. From Saks-Fifth Avenue

Vogue's second PRIX de PARIS

To All Prix de Paris Contestants

This is the third quiz—the half-way mark in Vogue's Second Prix de Paris contest. You probably know the rules backward by now, but we'll remind you again, anyway, that answers to all quizzes must be mailed to Vogue's Prix de Paris not later than the twentieth of the month in which the quiz is published; and that every contestant must answer every quiz in the contest.

Quiz Number Three

- ① If you were an editor of Vogue, what subject, either fashion or non-fashion, would you choose as a frontispiece for the December 1—the Christmas issue—of Vogue? Would it be a photograph or a drawing? Describe clearly your idea of such a frontispiece.
- ② Suggest another way of presenting Vogue's 100 Gift Suggestions.
- ③ Describe a dress and accessories that you would choose to tide you over from your winter wardrobe to your spring wardrobe.
- ④ Suggest a minimum wardrobe for a world cruise on one of the large boats, such as the *Empress of Britain*, taking as your itinerary the one described in the article "World Cruise" in the December 15 issue.
- ⑤ Suggest another title of approximately the same length for the article called "The Silver Purchase Act" in the December 15 issue.

Vogue's Prix de Paris Thesis

Below we publish the subjects for the Prix de Paris Thesis that will be judged with all six quiz papers, and will help to decide the winner. Four topics are suggested. Choose any one. No thesis may exceed 1500 words in length; and it must be posted not later than midnight of April 20.

- ① Draw general comparisons between the advertising pages and the editorial pages of Vogue—photographs or drawings, writing, and style of presentation. Could either advertising or editorial pages profit by imitating each other?
- ② Discuss the non-fashion features incorporated in Vogue; tell which you like (if any) and why you think they should be continued or discontinued. In addition, write a non-fashion article yourself, suggesting illustrations. The article might be a humorous piece; a profile of some figure interesting to Vogue's readers; a criticism of the cinema, theatre, or dance; or some subject of your own choosing.
- ③ Discuss the type of reader who seems to you to be the "ideal Vogue reader"—the most important type of subscriber for Vogue. Tell whether (or why) you think she is being completely served by Vogue. Suggest new departments, changes, or deletions that would make the magazine better for her.
- ④ Suppose your problem were to get for Vogue 20,000 new young subscribers (under twenty-five years), how would you go about it; what circulation schemes would you suggest, what special editorial features would you incorporate in Vogue?

The Southern Accent
is on REPTILE...



... and the Reptile Accent is on Leighton!
This style, in particular, with its cleverly
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up back brim, has a "Tish-U Reptile"-and-
ribbon band that seems to echo the Call
of the South!

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KNOW YOUR HAT - BY ITS NAME
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Learn to Live!



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You can re-design your life as you would a room or garden. You can make your life into something more beautiful, more exciting, more gay, than you have ever known or thought possible.

Dorothy Draper, leading Stylist, Decorator, and Woman of the Fashionable World, has prepared a delightful and comprehensive course on the "art of living" which you can master in your own home in your spare time, whether you be young or one who never grows old.

The Course teaches you the four essentials in a woman's life—as you will see in the outline below. You receive four lessons a week—one from each section of the Course—for ten weeks. The price of the Course is well within the reach of every woman. Don't delay, investigate at once, mail today, the coupon below.

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8. China, linen, glass, and silver.
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10. Spending for outdoor charm.

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4. Making the most of your furniture.
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9. A kitchen to be proud of.
10. Before you build.

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1. What makes a party go?
2. Setting the stage.
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4. Important occasions.
5. Decorating your table.
6. What to serve.
7. Solving your servant problem.
8. Parties I remember.
9. The week-end guest and hostess.
10. Making them want to come back!

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B2

Please send me free and without obligation the illustrated booklet describing your home-study course "Learn to Live" and your specially prepared "Personality Chart."

Name _____

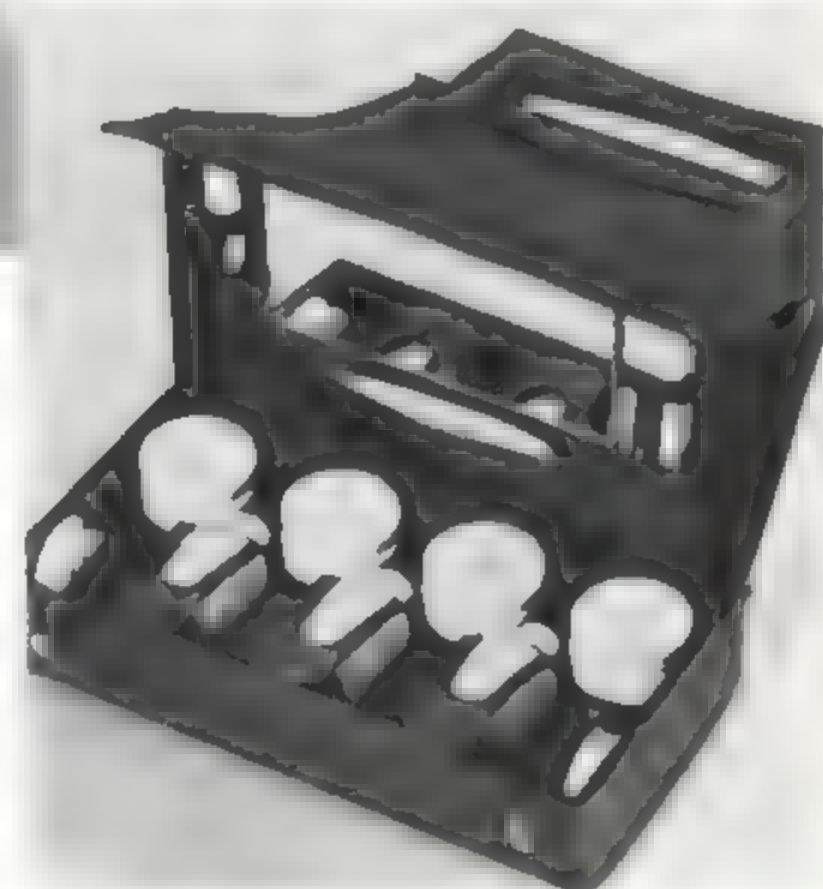
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DISCOVERIES IN BEAUTY



ANDERSEN

Germaine Monteil's superbly designed week-end case of genuine morocco leather. A complete set of creams and make-up (right) is cleverly concealed in its base. It is shaped like an overgrown hand-bag, lined with tailored moire



(Continued from page 86) overhead. Ten minutes of this relaxes you almost as much as a trip to Florida or Nassau.

• You have a perfect right to feel pathetic and sorry for yourself, if, after taking inventory, you find that no one gave you either Molinard's "Aromatic Essence Pour Bain" or his "Flanelle Parfumée" for Christmas. If such is your plight, the only thing to do is buy them both for yourself as a belated gift. The bath essence is one of the most invigorating scents we've come across in a long time—a few drops in a hot tub make the whole room smell like pine-needles and frost-laden air. The dainty little flannel sachets, which should be sprinkled through your bureau drawers to give you an immediate sense of luxury, are perfumed with "Isclès d'Or," Molinard's famous rich, lilt-ing fragrance. The ones we saw were a deep, deep pink and completely irresistible.

• The alarming scarcity of scrupulously clean skins continually reminds us of the necessity for measures of sheer cleanliness. Particularly since particles of dirt embedded in the pores are one of the most frequent causes of blemishes. André Vidre, at 17 West Forty-Fifth Street, has a practically fool-proof method of cleansing the skin. It consists of two cleansing-softening preparations, one for dry and one for oily skins. These lotions, although seemingly oily, rinse off with water as easily as soap. The most important part of the treatment is a small hollow glass cylinder with a rubber bulb attached to one end. This is rubbed over the skin after the lotion has been applied; it works on the theory of suction and draws out the impurities, thoroughly massages the underlying tissues, and makes your face glow with a lovely healthy colour. You may buy the treatment to use at home, but you owe yourself the delight of at least one treatment under the skilled fingers of André Vidre.

• To have something especially designed for you—something that won't suit any one else quite as well as it suits you—should, if you are at all normal, give you such a feeling of vast superiority that you will border on a happy state of megalomania. This, however, is only a minor reason for trying Bertha Scher's unique rejuvenation treatments. The main reason is that Miss Scher, who is at 665 Fifth Avenue, seems to have an inherent knowledge of skin care and can size up your peculiarities with lightning-like speed and then make creams in her own laboratory that will be perfectly designed for your type

DISCOVERIES IN BEAUTY

of complexion. One treatment will give you a taste of what it feels like to be young again, but a series of six treatments will make you feel positively débutantish.

• Rugged individualists, however scarce politically, are still in the majority from the fashion standpoint, and they should know about George and Frank of the Nestle Salon, 10 East Forty-Ninth Street. If your face is the kind that won't fit into any category, George and Frank, with remarkably talented fingers, will mould your hair into a becoming coiffure that achieves a certain "different" quality, without being boldly extreme. Naturally, the first step toward successful coiffure is to have healthy hair—George and Frank start by giving you a scalp treatment, which consists of applying to your scalp a jelly-like substance that looks appetizingly like prune whip, and heating it so that it forms a pack—the result is that wonderful, alive, glossy look of the hair which is so unerringly attractive.

• Temporary measures of beautification are all to the good in emergencies, but, in the daily run of life, you look only as well as you feel, and your beauty problems should be attacked from within as well as without, as every beauty and health authority will tell you. A thorough cleansing of the system is as beneficial to your looks as to your well-being, and a colonic irrigation is one of the most satisfactory means of achieving this. If you have never had these irrigations before, it is a wise idea to consult your physician about them. If you are looking for a reliable establishment for these treatments, such a one is Margaret Deuster's, at 75 East Fifty-Fifth Street. Miss Deuster is a registered physiotherapist and does all the work in her immaculate little studio herself. After you have had an internal cleansing, you can be steamed in electric blankets or cabinets, massaged soothingly or briskly according to the state of your poundage, and go forth to find the world a better place.

DESIGNS FOR DRESSMAKING



For a suit-and-coat combination that will see you through winter and into spring, turn back to pages 82 and 83. Designed for sizes: 481, S-3948, 478, in 12 to 20, 30 to 40; 7570, S-3946, in 12 to 20, 30 to 42; 7578, in 14 to 20, 32 to 44; 7568, in 25 to 34



PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 100.



*"Free Action Sleeve"
Dresses*

IN OXFORD CREPE OF

Celanese
Reg. U. S. Pat. Off.

Back-logs, life-savers, call them what you will, dresses with "Free-Action Sleeves" are favorites today, with everyone who enjoys fashion freedom. The under-arm seam is patented and you'll love the comfort it provides and the way it lets you raise your arms without disturbing your skirt. What's more, the fabric will keep its clear beauty no matter how often it's cleansed. The pleated style for spectating at \$22.95 and the shirt type below for play at \$19.95—both come in White, Tunis Blue, Tangier Orange, Sudan Yellow and Morocco Rose.

Burdine's

Sunshine Fashions

MIAMI and MIAMI BEACH

SHOP-HOUND ON SAND AND SKI



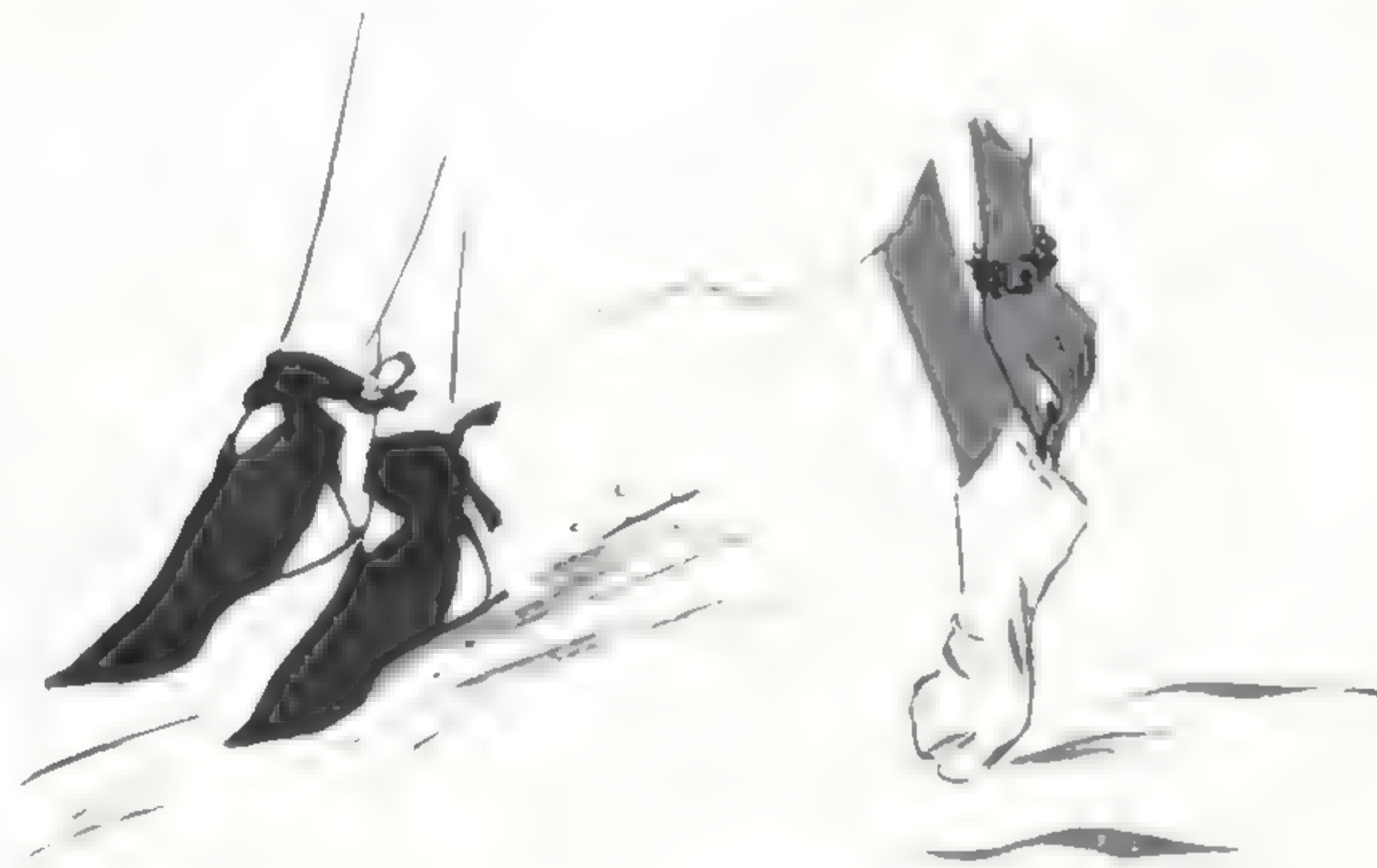
RAWLINGS

(Continued from page 84) • This paper-straw turban for the South, above, is my current favourite in casual chic. Jean King, 640 Madison Avenue, twists paper-straws together into a bandanna, about \$23 to order. Another of her Far South ideas is a white hemp pill-box, with a full-blown rose peering over the edge; about \$25, to order—gay as an hibiscus flower in the ear. Miss King makes Southern hats from about \$15; beach hats, ready to clap on, cost less than \$5.

Don't think of going South without her huge coolie-beret. It packs flat as a pancake; goes on like a beret; and looks like a pagoda-peaked disk on the head (do you get the idea?). Less than \$5, in vivid linens. Worn with the paper-straw turban, above, is a two-piece chiffon-zephyr knit, with a high, square neck. In white or pastels, and about \$25, from Martha West, 444 Madison Avenue.

• Before getting any deeper into the South, I must tell you about some new corsets at Franceva, 16 East Fifty-Second Street. These Franceva corsets have always been a mystery. They look so fragile, so delicate, so charming—mere clinging vines—yet they hold you in a strong, firm grip. These experts say it's a matter of directing the energy of the foundation garment, inch by inch; of taking the length of the figure into account, as carefully as the width.

For Florida, Franceva has some wisps (don't let the word "wisp" fool you), of London net, to order; also a ready-to-wear model in soft imported batiste, at about \$15. You can find these at her Miami Beach shop, too. Semi-ready corsets cost from about \$25; graded and drafted corsets (what a category for their sheer delicacies!) cost from about \$35. All these corsets add charm to your lingerie chest.



• New footprints in the sand—made by jester shoes of soft suede (left), hand-sewn to thin, flexible soles. In deep, vivid colours to wear with beach clothes. About \$5, at Bonwit Teller. Right: the cloven-hoof appears. The Japanese, who make these soft white cotton shoes, call them "Tabis Sacks." Best, who has them (at about 50 cents), calls them "Tabis Pool Shoes." Every one wears them on the Pacific Coast, in Honolulu, and on the boats going through the Canal. Watch for their imprint on Florida sands.

Go Smartly South

in this loveliest of knits!

This light-as-a-feather knit is a "must" on your southern travels this winter—both for smartness and for its unmistakable mark of quality. And you may have it in your favorite color—in pastels or deeper hues. At these and other leading department stores and specialty shops:

FEDERAL KNITWEAR COMPANY
512 SEVENTH AVENUE, NEW YORK CITY

B. Altman & Co., New York City—White Plains
—East Orange ★ Burdines, Inc., Miami, Fla.
★ J. W. Robinson Co., Los Angeles, California
★ C. Crawford Hollidge, Ltd., Boston, Mass.



SHOP-HOUND ON SAND AND SKI



ANDERSEN

• Here's a bit of magic to turn winter into spring, North into South. The magic lurks in the phial of perfume that slips into a groove at the back of a brooch of brilliants. The phial vaporizes your favourite perfume into a faint aura of fragrance, fresh and constant throughout the day. Bonwit Teller has the "Scent-o-Later," in a variety of sizes. About \$15 for the extravagantly large brooch, above, complete with infinitesimal perfume dropper.

• No wonder skating is growing popular again. Look at the flattering clothes you wear. McCreery has a very fine collection. This black velveteen dress has a ballerina skirt with a gleaming satin lining that flicks a vivid colour contrast as you spin; about \$23. Long silk stockings—longer than a yard—cost about \$2. They reach to the Lastex pantie-girdle, with inside garters; about \$6; in white, black, royal-blue.

There is skating in Central Park and on ice-flooded tennis-courts around town. (Don't trust us; watch for the sign with the red ball.) Always, in winter, there is the New York Skating Club, at Madison Square Garden. But skating scenes have changed since the days of Currier and Ives!



• Wear gardenias instead of pearls some late winter afternoon. Goldfarb, 160 East Fifty-Seventh Street, arranges three or four of these pearl-white flowers in a half-circlet, to lie flat against a high-throated black crêpe. They set clusters of Malmaison carnations in shining gardenia leaves, to pin against your furs. Pale yellow carnations, from their own greenhouse, have a fresh delicacy. If a spray of Goldfarb's white orchids with magenta centres arrives before a party some evening, you might wear them over your left shoulder, at the back.

• Sometimes, in the jungle-cool patios of Palm Beach, you want an afternoon dress of great charm. This, at the left, is it. I found it at Maison Burano, recently moved into French-grey salons at 680 Fifth Avenue. There are many dresses of this type, both here and in their Florida shop at Belleair. The cut of this dress is perfection, and clumps of embroidered fruit and flowers are scattered with diverting nonchalance on the white crêpe ground. Order the same dress in black crêpe, with these refreshing colour splashes, to bring light and life to your Persian lamb coat, if you're staying North.

• As a very good shoe for Southern afternoons, there's a sandal-pump at Sommers, 2 West Fifty-Seventh Street. Wide open at the sides, except for slender buckled straps, it has the merest suggestion of an open toe, lattice cut-outs over the instep, and a Cuban heel. In white buckskin; in gaily printed piqué or printed crêpe; and in vivid, solid-colour linens. All about \$14.50. (Continued on page 92)



STYLED BY
Kay Dunhill
AN ORIGINAL SHIRT PROCK OF DISTINCTION

Kay Dunhill
means
"tailored
distinction"

Unerringly correct, season after season. It's little wonder that young fashionables seek out her crisp cottons and novel prints by name. For Kay Dunhill means tailored distinction, and the two models we have illustrated come in such tempting colors that you may want two or three. At left, No. 806, a Mexicana print in red, maize, and blue. At right, No. 805, French linen in strawberry, London tan, linen blue, gold, and white. Both 12 to 20, and only \$3.98.

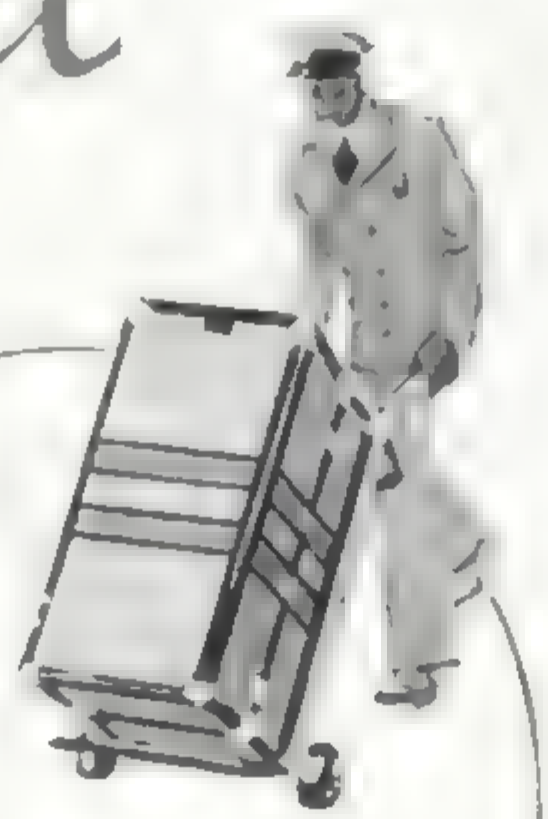
At a leading store in each city

New York City	Gimbel Bros.	Houston	Sakowitz Bros.
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Baltimore	O'Neill & Co.	Newark	L. Bamberger & Co.
Boston	Wm. Filene's Sons Co.	Philadelphia	Strawbridge & Clothier
Buffalo	J. N. Adam Co.	Pittsburgh	Kaufmann's
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Kay Dunhill INC., 1350 BROADWAY, NEW YORK

Carefree Travel

STARTS HERE



• Most experienced travelers take it... a *trunk*, because it's so convenient... a *Hartmann Wardrobe*, because it holds so much more, disposes it so quickly, protects so thoroughly. How simple packing becomes!



• You arrange—not pack—your clothes in a Hartmann Wardrobe. A place for everything. Its travel-wise interior holds all your apparel... equal to six large suitcases... not an idle square inch... no crowding!

HARTMANN

FINE TRAVEL GOODS FOR 60 YEARS

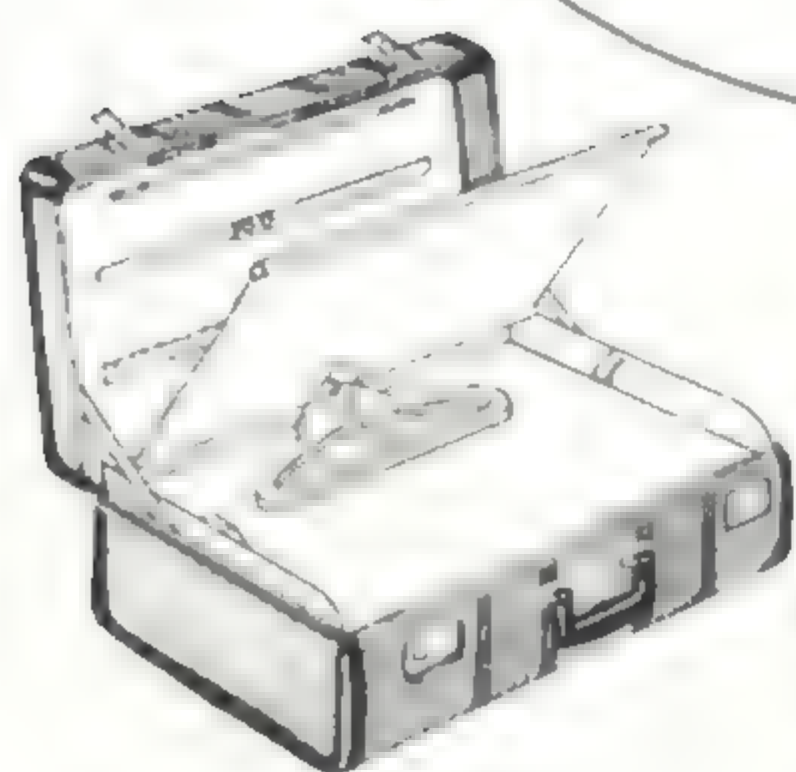
• On land, at sea, or in air, the preference for Hartmann Travel Goods testifies to their greater value. Smart appearance... rugged durability... but more! Unmatched convenience in use that clearly reflects Hartmann's 60 years of familiarity with every travel need!



• Shoes fit snugly. Spacious drawers carry small apparel and accessories... a bag for soiled things, too. You save precious minutes... not a second is wasted in wondering where to put things.



... and clothes come out of a Hartmann, free from wrinkles—ready for use. Step into your filmiest frock or favorite suit without valet service. That's your extra dividend for "traveling Hartmann!"



• The Hartmann Bond Streeter is the start of a man's successful week-end. Carries 2 suits wrinkle-free on hangers... neckties on a bar, banded flat... generous space for shoes and other accessories. Smart, sturdy, thoroughly masculine. As illustrated, and in a variety of leathers.

SHOP-HOUND ON SAND AND SKI



RAWLINGS



(Continued from page 91) • It takes a sailor to make some of the best-looking Palm Beach accessories you've ever seen. Gird up your sports linens with these rope-and-leather belts. Gleb Bourianoff, escaping from Russia, spent eight years before the mast, and learned to handle rope from Japanese Jimmy, from Sailmaker Frenchy, from Bo'son "Barba" Georgi. James McCutcheon has a great collection of these Seacord designs. Left, above, is the Muzhik bag (about \$16.50), made of knotted jute, rough as a Russian peasant. The Muzhik belt, to match, costs about \$2.50, also at McCutcheon's.

Saks-Fifth Avenue has the Kanau belt, made of rawhide lacings in Japanese Kanau knots, looped over a "monkey fist," about \$3. The bags, above, right, were designed by the Virginia Art Goods. The linen bag, initialed, has a reversible cover; about \$3. The bag with square leather handles is made of upholstery fabric; about \$5. Both at Lord and Taylor, and especially good-looking in russet-and-white.



• Ski clothes without frills—and the real thing. You'll find them at Peck and Peck, 711 Fifth Avenue. The lumberjack blouse, of water-proof Adirondack cloth, is lined in wool and has shoulder-straps, inside; about \$15. Very good-looking, in light beige, with the accent of dark accessories, which are also in water-proof cloth. About \$3 for the mittens; about \$4 for the cap. Navy-blue ski pants, in light-weight snow cloth, cost about \$7.50.

At Mark Cross, 655 Fifth Avenue, there's a miniature skiing knapsack to sling over your shoulder or attach to your belt. Just large enough for pastes, powders, and cigarettes. In pigskin or morocco leather—bright red or bright green. And in two sizes; about \$5.50 or \$6.50. It's frameless—therefore harmless if you should happen to fall.

TAILORED AND TUCKED

Handkerchief linen: fresh, crisp, snowy-white, and with narrow hemstitched fluting down the front. From Altman



White satin (below): to uplift any suit. Short-sleeved and faggoted; with pearl buttons. Also in linen. Martha West



Crêpe perfection: panelled with fine tucking, to match the collar; studded with self-covered buttons. In beige and long-sleeved. Bonwit Teller



Classic crêpe, impeccably tailored (right). Long-sleeved, pin-tucked, Peter Pan collared. In white and colours. Peck and Peck have this model



Linen, pink and uncrushable, a bright spot in a winter world. Tucked in the right places, and puff-sleeved. From Martha West

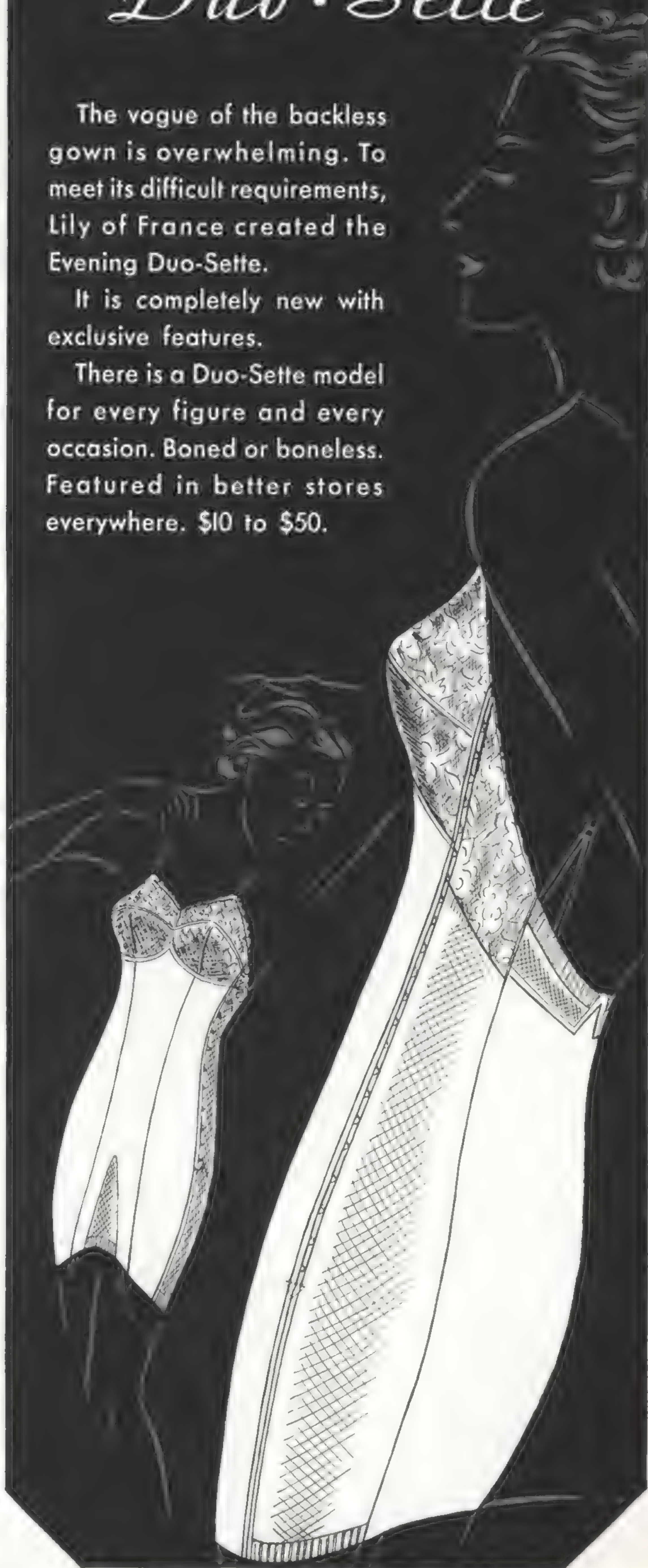
Lily of France

Evening Duo-Sette

The vogue of the backless gown is overwhelming. To meet its difficult requirements, Lily of France created the Evening Duo-Sette.

It is completely new with exclusive features.

There is a Duo-Sette model for every figure and every occasion. Boned or boneless. Featured in better stores everywhere. \$10 to \$50.



These Southern Cottons PLAY A DOUBLE ROLE



PETER PAN GLASTONE FABRICS SAFE FROM SHRINKAGE

Peter Pan's Jaberta—peasant cottongay with tropic birds—fashions the dress and bolero for races, deck and ports of call. Without the jacket for sunning and informal evening... The play suit, a Helen Wills creation—made of Peter Pan's Sea Scape, imprinted with names of famed resorts. The one-piece suit with Lastex bloomer leg for sports. With the buttoned skirt, for deck, golf or shopping... Both cottons Sanforized-shrunk, so they tub without shrinkage.

BEST & CO. NEW YORK
MARSHALL FIELD & CO. CHICAGO
DESMOND'S SOUTHERN CALIFORNIA

Sanforized-Shrunk
40 WORTH STREET NEW YORK CITY

THE REAL THING



Mrs. Fulton Cutting wears a jeweled rose, its petals and leaves crusted with diamonds. From Paul Flato



Silver Austrian buttons for Mrs. Shevlin Smith's necklace. Her tortoise-shell box is marcasite-initialed

(Continued from page 71) Mrs. Shevlin Smith and Mrs. Cole Porter both buttoning their black sequin jackets with rare little clumps of jewels. (Mrs. Shevlin Smith has even taken old Austrian silver buttons and strung them together into the necklace shown above.)

Miss Gertrude Lawrence collecting old-fashioned jewel buttons and wearing them as the only accent to simple costumes.

THEY KNOW that the possession of the real thing in jewels is not enough: the way it's worn is the telling test of chic. That's why Madame Bourdet, in Paris, fastens one of her new topaz-and-diamond croissant clips at her neck, the other in Reboux's striped velvet toque with its flyaway wings.

Why Lady Cunard, in London, wears a half-circle of emeralds and diamonds, clipped to the pocket of a simple wool day dress.

Why Mrs. Shevlin Smith, in New York, ordered a black dress with a high, old-fashioned collar in front, to serve as a backdrop for her topaz-and-diamond necklace (page 73).

Why Mrs. Gilbert Miller picked Mainbocher's full-skirted black faille dress with a tight bodice, to let her new diamond marguerite (page 70) show to its best advantage.

Why Mrs. Henry Luce wears her smoked crystals with a simple beige velveteen dress and sables. (She fastens the clip—it looks like half a daisy of smoked crystal with a yellow-and-black cat's-eye centre—in front of her sable-bordered hat; then adds the smoked crystal bracelet and ring set with cat's-eyes.)

Why Mrs. Frelinghuysen, who picked up some amethysts in Carlsbad this summer, is going to wear them with navy-blue, white, beige, and certain other colours—but never with black.

THEY STILL ADORE the water-green blueness of aquamarines. They like parures of them, like that of Mrs. Lothar Mendes, of London, complete to a lipstick with aquamarine top.

Or the magnificent new parure of Lady Isobel Guinness (the former Lady Isobel Manners and now visiting America). This includes a clip with a large aquamarine surrounded by smaller ones, a square-cut ring, a massive bracelet of aquamarine links.



Mrs. Jay O'Brien's wide diamond bracelet has a diamond fringe. This and her diamond ring from Paul Flato

VICTORIAN FANTASIES



Out from the forgotten recesses of a Paris antique shop came this fair flower of Victorianism. It's a rose of ivory, harbouring a ladybug, and it has been sighted on one of the smartest women in Paris

These clips are epitomes of the nineteenth century. The first one is a miniature glass globe cage housing a pair of swooping-tailed birds; the second is a charming flower arrangement under a bell of glass



Madame de Wardener wears her blazing heart of paste rubies on her lapel or above her heart, on every costume. This has the elaborate design that contributes so much to the charm of old pieces

Another charming heirloom from Queen Victoria's reign: a mother-of-pearl hand that has just plucked a rose. This sort of ornament is very new and amusing worn on the lapel of a black tweed town suit



ANDRÉ DURST



Crisply colored, white-flecked linen
→ definitely a prerequisite for Cruise
and Southern Resort wear.

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FROM THE CALIFORNIA STUDIOS OF
SNYDER BROS KNITTING MILLS
 SAN FRANCISCO

ROMAINE

A Clean Face

IS THE SECRET OF RADIANT BEAUTY



● Beauty authorities agree that thorough cleansing is the most important step in complexion care. A simple step, too, since Daggett & Ramsdell created the new Golden Cleansing Cream—for a more efficient skin cleanser could not be obtained.

Golden Cleansing Cream contains a remarkable new ingredient, colloidal gold, with an amazing power to rid the skin pores of dirt, make-up and other impurities. You can't see or feel this colloidal gold, any more than you can see the iron in spinach; but its special action makes Golden Cleansing Cream many times more thorough than ordinary

cleansers, and tones and invigorates skin tissues meanwhile.

See for yourself, tonight, how fresh and clean Golden Cleansing Cream leaves your skin. You'll find this new cream at your drug or department store, for just \$1.00.



Daggett & Ramsdell

GOLDEN CLEANSING CREAM

Copy, 1937, Daggett & Ramsdell



MAKE THIS SIMPLE TEST!

● Apply your usual skin cleanser. Wipe it off with tissue. Your face seems clean—but is it?

● Now, cleanse with

Daggett & Ramsdell Golden Cleansing Cream. Your tissue shows more dirt—brought from pore depths by this more effective cleansing.



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Room 1980, 2 Park Avenue
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Enclosed find 10¢ in stamps for which please send me my trial size jar of Golden Cleansing Cream. (Offer good in U. S. only.)

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FOREIGN FLOURISH ON SKIS



SCHALL, PARIS

VOGUE has been up in the Alps, to catch the early skiers. We caught this group at luncheon—coats off and sleeves rolled up. It's hot when the sun shines at noontime, high above Saint Moritz, and every one lunches outdoors, after the morning's run. From these early observations, we can report that there is no deviation from the practical, the simple, the workmanlike, but plenty of new ideas—fresh as the first fall of snow.

There were any number of new jackets, especially the important checked tweeds. Vera Boréa's one-button checked tweed, with two pockets and deep wide revers, was one of the best. A beige whipcord jacket, cut short like a mess-jacket at the waist, had a double row of four buttons. Bessé made this. Another woman wore Heim's new jacket in white water-proof silk.

Jodhpurs were the newest thing in ski pants—cut full above the knee and fastened close to the leg with metal hooks. Marcelle Dhorme made them, and they were very smart on one woman, who wore them in black with a bright yellow cotton sweat-shirt over a man's shirt with a classic turn-over collar.

Every one envied the girl who had this lambskin jacket, below. It's a marvel of comfort—warm, soft, and not too heavy. She wore it skin side out—dyed navy-blue—with the woolly side in—dyed grey. Lambskin mittens came with the jacket from Madeleine de Rauch. The breeches are of wool.



FOREIGN FLOURISH ON SKIS

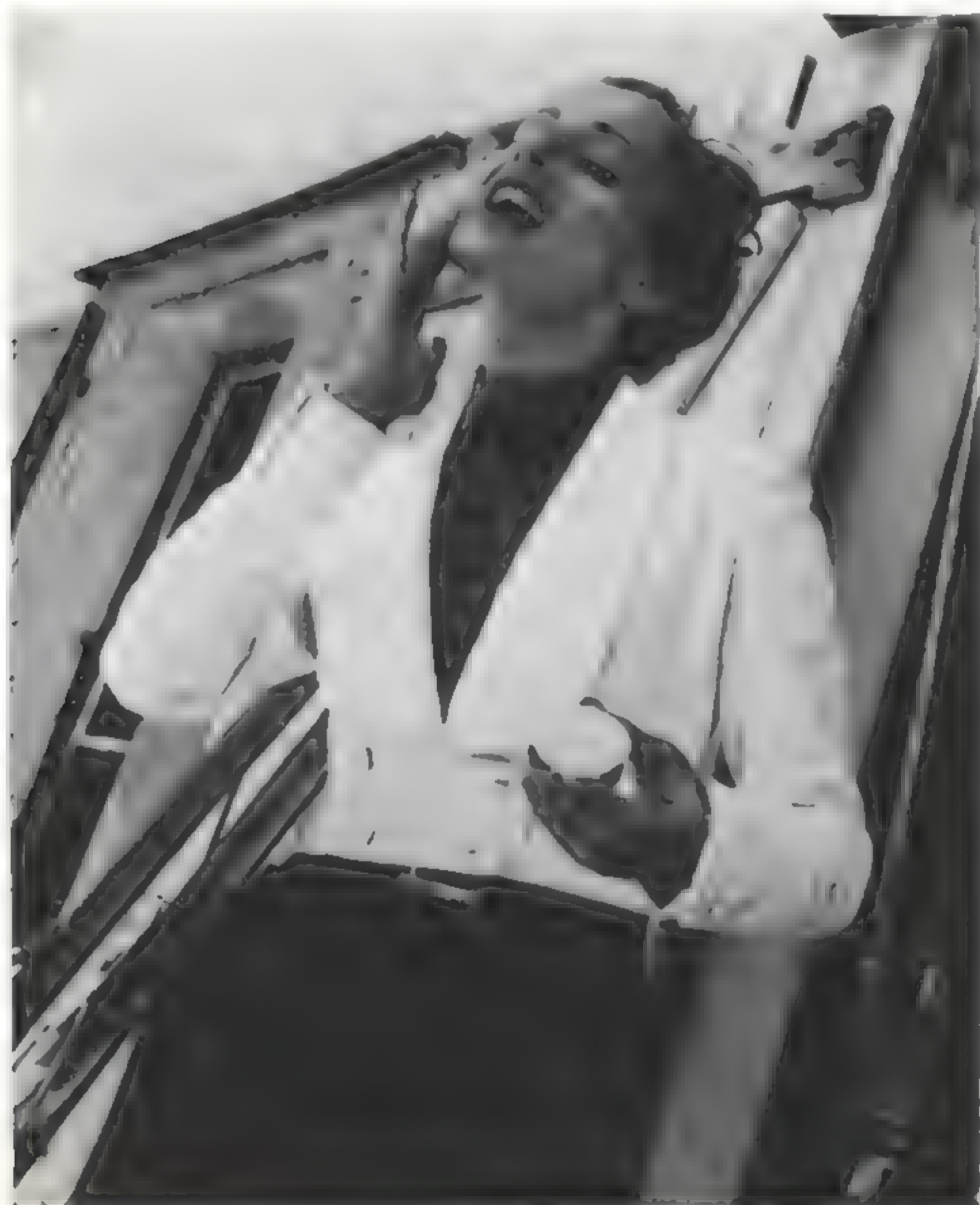


One of the most amusing ski innovations at Saint Moritz was this knapsack above, strapped to the belt in back. It was very smart in navy-blue whipcord, with bright red calf bands. This skier had on navy-blue woollen—water-proofed, of course—, with the pressed-pleat pants that ski professors wear.

Hooded water-proofs were worn a great deal, even with a clear blue sky overhead. You wear these parkas not so much against rain or snow as against the wind that you have to buck in skiing down fast slopes. And don't be surprised to see skiers looking like motor-cycle racers, with big goggles protected at the sides. Every one was wearing these—bad weather or no.

If you are very good and never fall, you can wear the new Heim skiing costume with a short skirt. Bloomers match the skirt and fit neatly over long hand-knitted stockings or fabric gaiters. The bloomers are held down by a band at the knee.

The ideal beauty in the mountains has a thoroughly greased face, neither painted nor powdered. You rub the grease in carefully to give a polished rather than an oily appearance. The lips should be brilliantly rouged, with a moist look. The girl below is doing her own polishing, and wearing a white Knizé mess-jacket, in celebration of a bright, warm day.



SCHALL, PARIS

Nosegay

TWO-PIECE Bradley, knit of soft Lustre Chenille, with wildflowers you might have picked yourself embroidered into the waist. Modified "epaulet" shoulders, dark-toned bow and belt of grosgrain, and swirling, flared skirt. In white and sunny Southern colors. At fine stores everywhere. Bradley Knitting Company, Delavan, Wis.

HANDCRAFTED BY

Bradley



Burdine's
MIAMI and MIAMI BEACH
Sunshine Fashions

GANTNER Floating Bra

Left) Gantner Floating Bra in knit velvet lastex

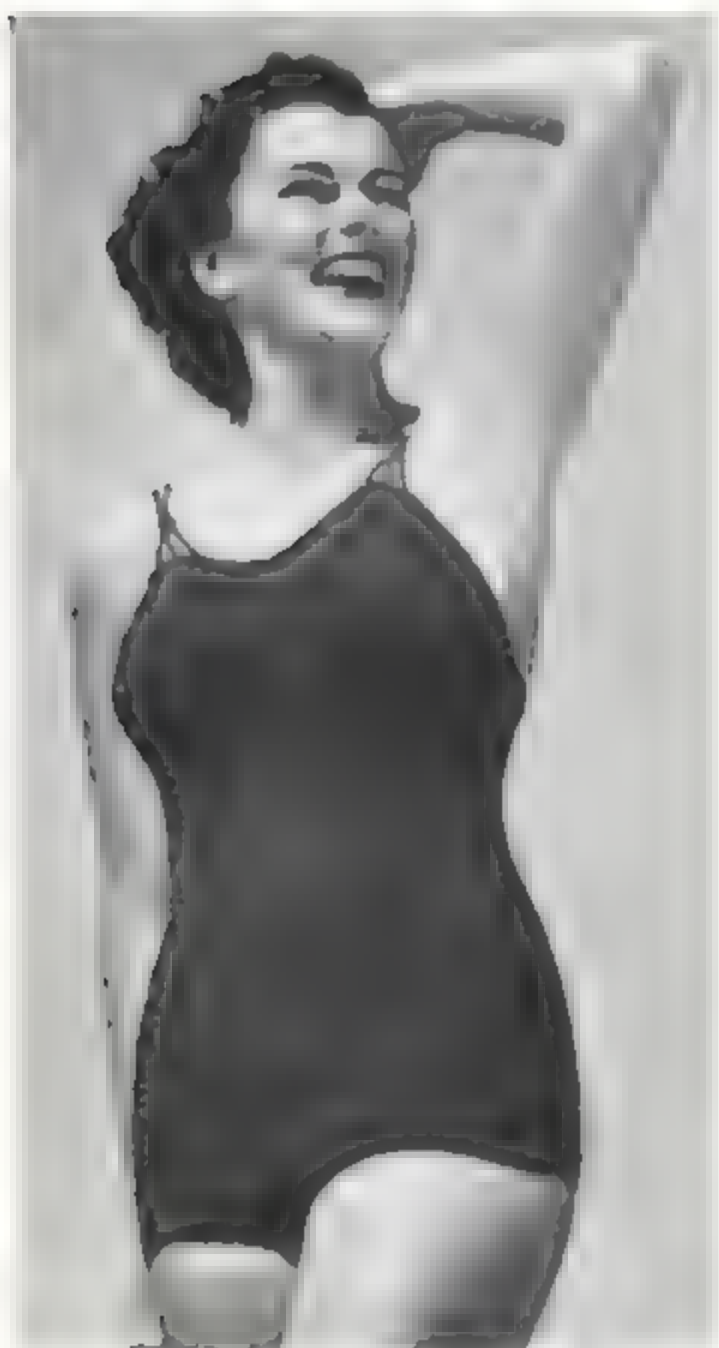
Right) Printed satin lastex, lovely porcelain blue



REMIE LOHSE



Persian matelasse wool with Floating Bra. Separate skirt, bull's-eye fastening.



Uncut velvet effect in rich, soft wool herringbone! Floating Bra. Adjustable back.

*Gar. Pat., Tr. Mk. Reg.

**If you need a Bra in the ballroom
you need Floating Bra on the beach**

GIVE YOURSELF the New look... smart, modern, uplifted! Gantner Floating Bra is scientific—you can't sag—can't slump! It actually raises your bust line by inches, lifting, separating and controlling in a silhouette made for youth!

This dramatic, semi-detached uplift brassiere built into your swim suit is exclusive with Gantner! The construction is patented! You've never looked as beautiful as in a Gantner Floating Bra* Swim Suit!

GANTNER FLOATING BRA suits \$5.95 to \$9.75 at smarter shops everywhere! See opp. column for stores ready for Cruise and Resort wear. Or write us, if your dealer does not have them.

GANTNER & MATTERN CO., Dept. V
San Francisco Mdse. Mart, Chicago 1410 Broadway, New York



MAESTRO OF SKI

(Continued from page 57) in one corner of his house, and between appearing in several films and dashing off to win championships (he beat the great Norwegian jumper, Carlsen, near Munich one year), he set up a ski school.

To-day, that school, starting with but one instructor beside himself, is the ski university of the world, with a corps of thirty instructors, teaching six hundred pupils a week: not only amateurs, but racing teams, Olympic contenders, French, Austrian, and Japanese ski troops, and professional ski teachers. (Two of Schneider's star henchmen are doing missionary work in America: Benno Rybisko at Jackson's in New Hampshire and Otto Lang at Mount Baker and Mount Rainier. That is Otto Lang in the small photograph heading this piece.)

So respectful of Hannes is the Austrian government, it has made him the official head of all skiing in the country. No man may teach skiing in the Austrian Alps without a licence obtained from the commission of which Schneider is head. And there's no graft or string-pulling either, honest Hannes sees to that.

On that subject, he bends over backward. Not one *Groschen* will he take for ski instruction on Sunday, it conflicts with his idea of religion—he's a devout Catholic. Skiing for pleasure is all right on the Sabbath, but not for money. Money, however, has piled up in his bank-account—though he isn't quite as rich as he's reputed to be. While there's not much to spend it on in Saint Anton, he has fixed up his small house, got a modern decorator to re-do it, tacked on new wings when the children came. There are two: Herbert, sixteen, already a speed-skier, but wanting to be a doctor; Herta, fourteen, who like her mother never skis.

And when the snow is melted and the foreigners gone, Hannes settles back comfortably into the life of a country squire—dressed in his handsomely embroidered grey *Jäger* suit like that Emperor Franz Josef wore. A gun replaces the skis, and he hunts the same mountains for chamois. Though he hates to step foot out of the vicinity—except occasionally to run down to the music festival at Salzburg and hear Mozart and Beethoven—he is an armchair explorer, reading every book on travel and exploration in sight. Having licked the Alps, it's enough just to read about other adventures.

M. M.

HEAD-LINES

For release, January 15 Vogue: The brightest news in hats that has flashed across the Atlantic in many a moon. The Spanish Revolution had a hand in them—and the gipsies—and the Paisley designers. One utterly delightful hat can make your spring . . . and you'll find it in this issue of Vogue

GANTNER Floating Bra

Very young and smart!
Knit wool in seacrest
matelasse...with Floating
Bra, rosette trims!



High-bosomed, patrician . . .
Gantner Floating Bra makes other swim suits look obsolete! You'll find Floating Bra only in a Gantner . . . featured in America's smartest shops!

Ready for the Cruise Season

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| Brooklyn | Abraham & Straus, Inc. |
| Chicago | Marshall Field & Co. |
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| | A. G. Spalding & Bros. |
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| Mexico City | Sanborn Hermanos |
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For further word about Floating Bra swim suits, see adjoining columns!

(Style folder upon request)

GANTNER & MATTERN CO.
Makers of America's Finest Swim Suits

SOCIETY

BIRTHS

NEW YORK

Ashforth—On November 21, to Mr. and Mrs. Henry Adams Ashforth (Marilana Tremaine Richardson), of New York and Greenwich, Connecticut, a daughter.

Bates—On November 5, in Buffalo, New York, to Mr. and Mrs. William Boulton Bates, of Lewiston Heights, New York, a son, William Boulton Bates, junior.

Forbes—On December 5, to Mr. and Mrs. John Hall Forbes (Eleanor Kathryn Barrington), a son, John Barrington Forbes.

Hattersley—On November 9, to Mr. and Mrs. Robert C. Hattersley (G. Virginia Luke), a son, Robert C. Hattersley, junior.

Littell—On November 30, to Mr. and Mrs. Robert Littell (Anita B. Damrosch), a son.

Logan—On November 14, to Dr. Victor W. Logan and Mrs. Logan (Martha Skinner), a son.

Robbins—On November 10, to Mr. and Mrs. Rowland Ames Robbins (Margaret Cook Paterson), a daughter.

Simpson—On November 9, to Mr. and Mrs. Kenneth F. Simpson (Helen Louise Knickerbocker Porter), a daughter, Sarah Simpson.

Sullivan—On December 5, to Mr. and Mrs. Arthur Thomas Sullivan (Helen Haynes Ferguson), of Flushing, Long Island, a son, Geoffrey Place Sullivan.

Whitman—On November 6, to Mr. and Mrs. Peter M. Whitman (Frances Elizabeth Blodgett), a daughter, Eleanor Morton Whitman.

CAZENOVIA

Thompson—On October 12, in Syracuse, New York, to Mr. and Mrs. George W. Thompson (Sara Smith), of "Well Sweep Farm," Cazenovia, New York, a son, Jonathan Thompson.

CLEVELAND

Piroumoff—On November 25, in New York, to Mr. and Mrs. George S. Piroumoff (Gladys Durell), a son, George Alexander Piroumoff.

DULUTH

Moe—On November 27, to Mr. and Mrs. Russell James Moe (Virginia Palmer), a son.

ELIZABETH

Hopkins—On November 6, to Mr. and Mrs. Marion Byrd Hopkins (Laurel Bond), a son, Victor Cherbonnier Hopkins.

HOUSTON, TEXAS

Meyer—On November 18, to Mr. and Mrs. Curtis Meyer (Natalie Wells), a daughter, Natalie Wells Meyer.

PHILADELPHIA

Dechert—On November 18, to Mr. and Mrs. Phillip Dechert (Anne Lewis Ross), of Chestnut Hill, Pennsylvania, a daughter.

RALEIGH, NORTH CAROLINA

Durden—On November 3, in Baltimore, Maryland, to Mr. and Mrs. Sylvester Durden (Ann Ticknor), a son, Nelson Durden.

READING

Meinig—On November 8, to Mr. and Mrs. George Meinig (Pauline Gardella), a son, George Richard Meinig.

SIOUX CITY

Lewis—On December 1, to Mr. and Mrs. Edward Miles Lewis (Helen Stillwell), a daughter, Mary Ruth Lewis.

TORONTO

Eaton—On October 23, to Mr. and Mrs. John W. Eaton (Phyllis Finlayson), a daughter.

TULSA

Freeman—On November 3, to Dr. James V. Freeman and Mrs. Freeman (Mildred Root), a son, James Voorhees Freeman, junior.

Woods—On November 10, to Mr. and Mrs. Frederic Jordan Woods (Dorothy Wilson), a son, Frederic Jordan Woods, junior.

WASHINGTON, D. C.

Sweeney—On November 11, to Mr. and Mrs. John F. Sweeney (Alfela Meyer Rodgers), a son, Thomas Bell Sweeney, third.

WATERBURY

Burnham—On November 13, to Mr. and Mrs. Douglass O. Burnham (Virginia Gilliat Schroeder), of Waterbury, Connecticut, a son.

ENGAGEMENTS

NEW YORK

Blair-Havemeyer—Miss Joan Blair, daughter of Mr. and Mrs. J. Insley Blair, of New York and Tuxedo Park, New York, to Mr. Henry O. Havemeyer, junior, son of Mr. and Mrs. Henry O. Havemeyer, of Mahwah, New Jersey, and Newport, Rhode Island.

Chace-Nicholas—Miss Clover Chace, daughter of Mr. and Mrs. Malcolm Greene Chace, to Mr. Robert Carter Nicholas, junior, son of Mr. and Mrs. Robert Carter Nicholas, of New Brunswick, New Jersey.

Corning-Sinkler—Miss Harriet Corning, daughter of the late Edwin Corning and Mrs. Corning, of Albany, New York, to Mr. Wharton Sinkler, junior, son of Mr. and Mrs. Wharton Sinkler, of "Thornbury," Elkins Park, Pennsylvania.

de Bronkart-Greims—Miss Eugenie Hoyne de Bronkart, daughter of Mr. and Mrs. Eugene Hoyne de Bronkart, of Rye, New York, to Mr. James Gerard Greims, of Washington, D. C.

de Bustamante-Gough—Mrs. Luke de Bustamante, of New York, daughter of Mr. and Mrs. Adam Keith Luke, of "Devon Hall," Irvington, New York, to Mr. William Reginald Gough, son of the late William Thomas Gough and Mrs. Gough, of Rumson, New Jersey.

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TEAS FOR TIN GODS

(Continued from page 42) has fallen off sadly in the last half-dozen years. Waldo Peirce, the bearded painter, will be there if he happens to be in the city and has been invited. Whit Burnett, also bearded, will be there with his wife, Martha Foley. Of course, it is too much to hope for, but, if luck holds, it is possible to see Boyd, Peirce, and Burnett—all with beards, mind you—at the same party. But that sort of triple-play is not to be expected at every shindig.

YOU'LL SEE—

Kyle Crichton, big and breezy, one of the conservative editors of the Scribner publishing house, will be there. And Edith Haggard, the small, blond literary agent, laughing politely and having trouble with her cigarette holder. Indeed, the party may even be given at Mrs. Haggard's apartment. Harrison Smith, the book publisher and Connecticut squire, a greying man with quizzical eyes and thin lips, will be there. So will the Edward Larocque Tinkers, a bookish couple, and William Rose Benét, the tall willowy poet, talking in his soft drawl. His brother, Stephen Vincent Benét, will probably be home working. Sometimes, the guest may encounter Carl Van Doren, the critic, author, and lecturer, a tall, handsome, square-faced man with close-cropped grey hair, who will be unfailingly polite to every one. Ogden Nash, the unconventional poet, may drop in for a while. Will Cuppy, the brooding essayist, who often retires to a shack near Fire Island to escape the wear and tear of civilization, may be observed on a good day. Constance Lindsay Skinner, the expert on American Indians, a dark, vivacious woman, will be present, unless she is out hunting totem-poles or prying into old mounds. Margaret Burns (Mrs. George Hexter), widely known as the dream-girl of the book-publishing trade, will be on hand. Otto Liveright, the literary agent, a small, thin man who appears to be pretty pessimistic about the whole outlook, is likely to be standing in a corner. On a gala-day, when the tea-leaves are right, the more fortunate guests may see Miss Alice-Leone Moats, the striking blond young woman who once wrote a book called *No Nice Girl Swears*. Nancy Hale (Mrs. Charles Wertenbaker), the short-story writer, may or may not be there.

Of course, the book critics may be expected. The literary tea quartet from *The Saturday Review of Literature*, consisting of Dr. Henry Seidel Canby, Miss Amy Loveman, Noble Cathcart, and George Stevens, will be present. The tea quintet from the *Herald Tribune's* "Books"—Irita Van Doren, Isabel Paterson, Lewis Gannett, May Lamberton Becker, and Belle Rosenbaum—will usually arrive en masse. Incidentally, Isabel Paterson is the only person in New York who attends literary teas and actually insists on drinking tea. Herschel Brickell, the critic of *The New York Post*, will come unless detained by some untoward incident. Clifton Fadiman, of *The New Yorker*, usually works too hard to fritter away his time at teas, but sometimes he gives in. John Chamberlain, formerly of *The New York Times* and

now of the staff of *Fortune*, an eternally youthful chap who blushes, may be expected in all confidence. William Soskin, the heavy, baldish critic who now runs the Stackpole Press, used to be a regular habitué, but he doesn't go so much any more. And neither does Heywood Brown. But sometimes the tea-fan may see them. Burton Rascoe, who gives the impression of being genuinely excited most of the time, will be present if he is in town. J. Donald Adams, the book editor of *The New York Times*, will occasionally be there representing the more sober, conservative element.

The history of literary teas is studded with gaudy successes and magnificent flops. One of the genuinely great parties of all times was the one given in honour of America's Sweetheart, who had just written a curious and popular little book called *Why Not Try God?* If God had only been there—but He wasn't. It was an evening affair. The assemblage was one which could only be called brilliant and vast. The place was well sprinkled with some of the important, but distinctly non-bookish tycoons from Hollywood. Mary never looked lovelier. She came down the stairs with William Lyon Phelps, the optimistic sage of New Haven, on one side, and Dr. Henry Seidel Canby on the other. This party lasted a long time, and it definitely established Mary Pickford as an authoress.

Then there was the marvellous Sunday luncheon given by Mrs. William Randolph Hearst, wife of the publisher and head of the Milk Fund for babies of the underprivileged, in her large apartment on Riverside Drive. This party, for which the guests were picked with extreme care, was in honour of Emil Ludwig, who had written a stirring book about Napoleon Bonaparte. Herr Ludwig's book, wrapped in white satin ribbon, was given to each guest. In Mrs. Hearst's private chapel, the choir of the Paulist Fathers sang.

STAMPEDE ON STEIN

Two years ago, Miss Gertrude Stein, on her last triumphant visit to the United States, was guest of honour at a party given by Bennett Cerf and Donald Klopfer, two of the more vigorous young publishers, at their Random House offices, where they had plenty of space—or so they thought—to accommodate a considerable number of Stein admirers. Miss Stein, of course, was there, wearing her conventional bob, mannish coat, and tweedy skirt. She was accompanied, as usual, by her silent shadow, Miss Alice B. Toklas, who looked tired. The Messrs. Cerf and Klopfer, a day or two before the party, saw that the thing was going to get out of hand. They had not anticipated the frenzied interest that Miss Stein had aroused in bookish souls. On the great day, the offices were swamped. All the invited guests were there, together with a mob of gate-crashers, who sat on desks, windowsills, or merely stood gaping at the astounded Miss Stein. The great lady herself took this all in her stride, and appeared pleased. She discoursed pleasantly on the æsthetic properties in the American game of football, and the (Continued on page 101)

TEAS FOR TIN GODS

(Continued from page 100) significance of the great American cities. The party lasted for hours and hours.

Stunt parties are common. Sometimes, they are too cute for anything. The late Horace Liveright, publisher, in the spring of 1925, gave a party for Alfred Kreymborg to celebrate the publication of *Troubadour*. The guests were all persons who had been mentioned in Kreymborg's book. When Phil Stong, the Iowa word-painter, wrote *State Fair*, his publishers gave a party at the Delmonico, with the place fitted out to represent, of all things, a State Fair. The guests had red spiked lemonade, got hay in their hair, and took chances on funny games. And when Bob Brown wrote a book called *Let There Be Beer*, his publisher, Harrison Smith, gave a beer party in honour of the event. You get the idea.

Alfred E. Smith is one author who departs from the custom of ducking the guests at a tea. In the summer of 1935, Al's publishers brought out his book, *The Citizen and His Government*, a rather dry, but informative tome. The event was observed at a small afternoon session of cocktails and Scotch in the Empire State Club. At first, it seemed like just another party, except that there was plenty of room and a good view of the city from the windows. Every one stood around in pairs and clusters. Then some one asked Al a question—something about his early days in Albany. Instantly, Al boomed out, "Well, I'll tell you." Then, while every one sat or stood, listening with fascination, Al discoursed for two hours on old political hacks he had known, on amusing acquaintances of his young manhood, and on his theories of government. It was a rambling discourse, but it was such a relief from the ordinary literary tea that every one went away saying that Al was not only their favourite author of the moment, but their favourite person.

THEY, TOO, GIVE PARTIES

Probably the most exclusive parties in New York are given by Mrs. Blanche Knopf, wife of the book publisher, Alfred A. Knopf. Mrs. Knopf, who has been closely associated with her husband's publishing ventures for many years and who is an accomplished worker behind the scenes in the book-publishing business, lives in a large modernistic apartment. When Mrs. Knopf gives a large party, and lets down the bars a bit, so to speak, she sometimes declines to mingle too much with the milling guests. She stays in the balcony, overlooking the big drawing-room, and watches them until the party is over.

Miss Ellen Glasgow, the pride of Richmond, comes to New York only once or twice a year. She will give a tea either at the Chatham or the Gotham, and guests to these affairs are summoned in a manner that would have done credit to the South when Marse Robert Lee was at his best. None of this telephoning and saying "Drop by for a quick drink if you haven't anything better to do this afternoon." Miss Glasgow is getting along in years, and is one of the most pleasant persons imaginable. Her great crony is Stark

Young, of *So Red the Rose* fame, and at her parties they sometimes talk to each other for hours. Miss Glasgow is somewhat deaf, and wears a curious gadget to aid her in hearing better. She will ask you a question, then thrust a mouthpiece toward you quickly for you to talk into. It is a bit disconcerting at first, but, with a little effort, the system of communication can be mastered.

One New Yorker, Charles Studin, makes what amounts to a career out of giving parties. He is a retired lawyer, with a place just off lower Fifth Avenue. A few years ago, Mr. Studin's physician told him he had better go to bed at 8:30 every night, or he would die of a heart ailment. At the same time, the physician told Mr. Studin he needed to have people around him. The lawyer met this challenge by giving a great many afternoon parties, which might be called literary teas. Over the years, these parties have become an institution, with a rather high quality of guests dropping in to drink Mr. Studin's liquor and talk to their friends, and Mr. Studin now seems in a fair way to live a long time. He has collected an amazing lot of autographed books, some good, and some by authors whose work is so little known as to be all but confidential.

PARTY MANNERS

A few notes on customs and ethics: If the author, the guest of honour, is unable to attend, the accepted practice is to go ahead and have the party anyway. That happened once to Miss Katharine Brush, and the guests seemed to have a good time. It is a sporting gesture for one publisher to invite other publishers to his party; it shows he is not afraid. It isn't quite cricket for one publisher to give a big party on the same afternoon that another publisher is giving one. If the guest of honour should drink a little too much, suddenly vanish, and then show up two days later with a chauffeur with whom he has become friendly after a drive to Philadelphia, there is no need for alarm, and no one needs to apologize. It is a good idea to follow, more or less, the practice of Carl Van Vechten, the grey author of *Peter Whiffle*, and his wife, Miss Fania Marinoff, in picking guests for a party; let the more dignified element come to one party, and then give another one at which everybody can unbend. Book advertising men are all right in their way, but some of them are likely to become obstreperous and argumentative at a party, and they know very little about books.

Almost any excuse will do for a party: the removal of a firm's offices; the announcement of a merger, in which the traditions of two old firms are happily blended; the arrival of a foreign author who has some strange insight into things; the capture of a valuable author by a firm which has been angling for him for a long time; the launching of a new author, who is sure to be a Wonder Boy in literature—in short, anything at all. Just so there is a party, and we are all late for dinner, and the evening is spoiled. But the things are fun, after a fashion. As long as the publishers pay for them.



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WE WANT UNIFORMS

(Continued from page 47) confidence in ourselves to go out into the subway, or the filing-room, or the Ritz bar, and find it full of other Zouaves, Rough Riders, or Bersaglieri, as the case may be. The defeated peoples of Central Europe have been helped to feel themselves equals among men again by the simple process of marching about in identically coloured shirts. Were I a psychoanalyst I could cure my patients of inferiority complex by making them wear the full-dress uniform of a Swedish cavalry officer of 1809, which is a judicious harmony of unripe lemon-yellow and pitch-black, with royal lions ramping on a silver breastplate.

I would not go so far as to suggest that a uniform is an aphrodisiac, but it undeniably has a strange power to soften the female heart. Whether any further softening of that heart is desirable, considering how far we have come since the days when every nice girl answered, "You must ask Papa," is not for me to say. Perhaps even a modern Papa would be asked too often if he were, let us say, in the uniform of a French captain of the Camel Corps under the First Consulate, a costume that is an almost perfect adaptation, to human use, of the decorative splendours of a barber-pole.

There is no doubt about one feature of the American uniform of the future. It will be occupational. A doorman is easily recognized as a doorman, a Radio City usher can be spotted anywhere, even in Radio City. This certainty as to how one's neighbour makes his living should be further extended. Different trades and professions will each develop their own peculiar and distinctive uniform. They will all stem from the military, but the variety of military uniforms is infinite. One ought to be able to distinguish a bushelman from a Certified Public Accountant at first glance. Many lives would be saved annually if all doctors were to dress as Zouaves. Surgeons would be Zouaves, too, but with much longer swords. And it would be ever so convenient to be able to stop a musketeer in the street and ask him what he thought was the outlook for second-grade railroad bonds. Lawyers will wear, around a purple lancer's collar, the name of their firm in letters of brass, such as Peabody, Eabody, Boddy, Oddy, Dye, Wye, and Malevinsky. Only on a lancer's collar is there room for all that. And on their sleeves there would be room for wound stripes, each one indicating a case lost on appeal.

When we come to directors, the possibilities are infinite. There should, of course, be a separate uniform for each directorship. Some interlocking directors would own as many as sixty-five uniforms, from the silver frogs of American Chic to the red-and-gold sabretaches of Continental Can.

When all this is in full swing, a law will probably have to be passed prohibiting women from aping men and wearing uniforms also. Women, it seems to me quite obvious, should not wear uniforms. This must not be taken as a slap at nurses, who are not loved for their starch alone. The uniform does not exist without trousers. Unless bifid from the waist down, the uniform is ridiculous. It may be ridiculous anyway, but trousers for women are out. Woman's place is in the skirt.



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